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and their excellence has been universally commented upon. We have received
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NEW YORK, WEDNESDAY, JULY 27, 1892.

MAUD POWELL has again demonstrated her superior abilities as a violin virtuoso with the Arion Society on their tour in Germany. Wherever she has played this talented young artist has won the heartiest praise and admiration for her indisputable musical gifts.

NOW that there is a chance of Whitelaw Reid being elected Vice-President of the United States (with the accent on the "Vice"), not on the Prohibition ticket, as one can readily glean from the tone of the musical department of the "Tribune," it behooves him not to hinder the cause of the American composer (Bach, Beethoven, Schumann, Mendelssohn, Liszt, Berlioz and Wagner are some of the causes of the American composer); for what a dreadful thing it would be if Mr. Arens were elected to the United States Senate and that Mr. Reid would then have to encounter his reproachful scowl.

CO-OPERATION should be resorted to in arranging the music for the world's fair. Instead of it we have Mr. Theo. Thomas and Mr. Tomlins accepting all the gigantic duties connected with this colossal event. They should be relieved by having other eminent American musicians called in for advice, suggestion and co-operation. The world's fair is not a private corporation; it is a national institution, and the matters musical should be based on a national plan and not imposed upon the Chicago residents. Let us have a little self respect, gentlemen, and not act the gluttons before the whole world of art.

THE elect of Baltimore declare that under the régime of Dr. Uhler, who now is in executive charge of the Peabody Institute, a new order of things will be inaugurated at the conservatory of that institution. Thus far the Peabody Conservatory of Music has accomplished nothing except Adam Itzel, Jr., and Adam Itzel, Jr., would have accomplished himself without that conservatory. We await Dr. Uhler's first move. Will Fritz Fincke be retained as vocal teacher? Mr. Courlaender and Mr. Allen should be pensioned; they have done their share of

the work. A great many old people are respectable and have an excellent record of work performed when they were in their prime, but two music teachers whose combined ages aggregate about 200 years are somewhat out of touch with modern methods.

HOW LONG, O LORD?

ONE involuntarily uttered that touching phrase "How long, O Lord, how long?" when the following cable appeared in last Sunday's "Sun":

For three weeks Marcus Mayer and Henry E. Abbey have been contesting with each other for the management of another Patti farewell tour in America. Mayer arrived in London from Craig-y-Nos to-day bringing with him a signed contract whereby Patti agrees to sing under his management in forty concerts in America, beginning in New York on November 10, at the cheerful price of \$5,000 per concert. One of the clauses in the concert reads:

"Marcus R. Mayer shall have the right to announce this tour as a positive tour of farewell of Mrs. Patti-Nicolini in North America, and Mrs. Patti-Nicolini binds herself to write him a letter on this subject which he can publish."

Mayer says that Patti will sing in seventeen American towns that she has never visited before, going as far West as Portland, Ore.

What, again? Is the peerless, perking Patti really to sing "Home, Sweet Home" again, and "Coming Through the Rye," &c., ad nauseam? There is no use of disputing the fact that the ways of Providence (R. I.) are inscrutable, particularly in the matter of Patti's vocal reincarnations.

MR. ARENS' WORK.

MR. F. X. ARENS returned from Germany last Saturday, and whatever criticism one may make of his work there can be no doubt of his sincerity and earnestness. He has worked for the American composer, and if, as some of his critics think, he did not go the right way about it, he has nevertheless made critical Germany realize that America is not altogether a barbarous land musically. The "Tribune" last Sunday thinks differently about Mr. Arens' self imposed mission, as is evidenced by the following screed from its music critic's pen.

Says the "Tribune":

At intervals in the last six or eight months, Mr. F. X. Arens, a musician, formerly resident in Cleveland, Ohio, has been giving concerts of music composed by Americans, in German cities. To support his enterprise he appealed to American musicians and music lovers for subscriptions, and urged Americans, who were living in the cities where the concerts were given, to prove their patriotism by patronizing the concerts. Meanwhile he addressed circular letters concerning his missionary labors to American newspapers, sent clippings of the favorable notices received, and in every way demonstrated that the chief purpose of the undertaking was to keep himself in public notice. His self imposed efforts culminated in a concert given two weeks ago in Vienna, at the Musical and Dramatic Exhibition.

The "Tribune," whose record in behalf of the American composer is that of a steadfast friend, has not thought it wise to encourage Mr. Arens' enterprise by spreading information concerning it. The whole proceeding was unwarranted and unjustifiable. Nothing material was to be gained through the concerts by the composers, and no fame to be won for the American nation. There was no prejudice against our composers to be overcome in Europe, and, to be entirely frank in the matter, there was nothing novel, characteristic or particularly striking in what our composers had to say to their colleagues abroad. The manner in which the concerts were announced invited an expectation of something *en genre*. This expectation was disappointed, although Mr. Arens' program was for the greater part fairly representative of the best ability of the United States. Simply good music, modeled on that of German and French masters, failed to supply a reason for such special concerts, and the result has been that, without having an opportunity to make propaganda for American music, Mr. Arens has brought upon our composers criticism of a severity which would never have been thought of under ordinary circumstances.

The utterances of two Vienna newspapers are appended, in translation, to show the professional attitude assumed toward a concert, which the critics confessed was heartily enjoyed and enthusiastically applauded. A writer in the "Neue Freie Presse" (not Dr. Hanslick) says:

"The works which were performed made an impression like the familiar faces of Berlioz, Liszt, Wagner, Schumann and Volkmann seen in a concave mirror. Singular that in the blessed land of inventions so little musical invention and originality is to be found. American music is only a reflection of our culture, and has as yet been unable to lay claim to the title of a native school of art. It arouses the sympathy of the European listener to detect a streak of idealism such as is generally not expected from the land of the almighty dollar. Another thing which is noteworthy is the assimilation of artistic impressions disclosed in some of the compositions. J. K. Paine's symphony and MacDowell's suite movements are constructed on the best models; they are the Mendelssohns of the New World. Others, like Arens, Chadwick and Bird, now sit beneath Ydrasil and listen to the croaking of the Wagner ravens, and anon, in company with Schoenfeld, place their hecatombs before Berlioz and Liszt. * * * The adherence to form and a commendable command of the art of instrumentation, noticeable in the works of nearly all the composers, justify the belief that American music may yet reach a higher plane. A lovely artistic striving is already to be seen."

This writer shows his amiability at least, and the stanchest friends of the American composer will confess that his judgment, though not comprehensive, is sound on the principal contention. The writer in the "Wiener Tagblatt" is less gracious. He cannot be blamed for not knowing that Mr. Van der Stucken's "Viasda" is many years older than Brahms' violin concerto:

"It was a thoroughly respectable and cultivated society to which we were invited day before yesterday; much traveled people, able to talk of long journeys and good books in well chosen language. And yet there was little to stimulate the hearer, and he went away with heavy head and empty heart! One spoke so perseveringly about Africa, as if he were familiar with the darkest corner of that continent; gradually the conviction dawned that he had read his Stanley and such like and profited by them. Another, who declaimed so effectively about the Northland, soon disclosed himself as one who had studied Nordenskiöld's famous book,

and perhaps also Weyprecht's monograph on the glaciers. Not one gave utterance to an original idea, and the hearer longed for a single vigorous word, were it no more than an expression of disgust from the mouth of a priest.

"But a truce to parallels. The American composers whose works Conductor F. X. Arens produced in an excellent manner day before yesterday are admirably schooled artists who think elegantly and who lack nothing except the chief thing, individuality, original gifts. To discuss these deficiencies frankly is the easier, since we are ready to acknowledge without reserve the many merits which their works possess, perfect technic, great skill in the handling of the orchestra, &c. The best impression was made by the two symphonic movements of John Knowles Paine—an energetic allegro with a fervid introduction and a long—a very long—but rather piquant scherzo. The themes of the two movements are plainly influenced by Schumann and Spohr, but treated with considerable art. A prelude to the second act of 'Viasda,' composed by Frank Van der Stucken, is a compilation of many Wagnerian turns and a theme from Brahms' violin concerto. A suite full of reminiscences of the 'Zentralogie,' by MacDowell, with a pretty second movement based on an idea imitative of the shalm, gave the most pleasure. Arens' symphonic fantasy, op. 12, contains a number of orchestral effects, and a gavotte by Foote, some simple and natural music."

Now in all fairness the "Tribune," which musically is fond of riding a high ethical horse, should give its readers the other side of the picture. Mr. Arens has favorable criticisms from critical authority quite as exalted as those quoted by the "Tribune." Does the "Tribune" know this or does it believe, to use Mr. Wilson's words in the magazine edited by the secretary of the Columbian Exposition Music Bureau, that "any good fellow can get a favorable press notice?"

This sentence conjures up appalling visions of all the good fellows in Mr. Wilson's category (we are among them ourselves).

Justice is after all due Mr. Arens. He has labored for the American composer and has done at least an iota of good; that his harshest critics must admit.

That the American composer can now stand on his own legs in a program of mixed music is a patent fact; he needs no more boosting. He has come to stay. That in the course of human events he will evolve into an individual entity we sincerely hope. At present he is in the transition period.

BAYREUTH, 1892.

AS was confidently predicted the Bayreuth Festival this summer is far from emulating the old ideals; in strict fact the performances so far have been far from satisfactory. The cable news that reaches us is, with one exception, meagre and unsatisfactory. The "Sun" is the only New York daily that gives the festival prominence in its columns, and which we herewith reproduce. W. Von Sachs, the well-known music critic, is the writer:

BAYREUTH, July 31.—The ninth Wagner festival began here to-day with the performance of "Parsifal," the last of the great master's music dramas. In all its essential details the performance was worthy of the traditions of this Mecca of German musicians and showed that the hand of Cosima Wagner is as strong and her ear as keen as in former years. The weather unfortunately has been unpropitious. The morning was dark and raw, and this afternoon the rain drove visitors indoors and interfered with the festive appearance of the town and the visitors who crowd it.

The principal parts in "Parsifal" were interpreted by the artists who represented them at last year's festival. The only newcomer was Kaschmann, who appeared as "Amfortas." Kaschmann is a native of Trieste, and hitherto his career has been identified with Italian opera. He was heard at the Metropolitan Opera House in New York nine years ago, when he sang all the baritone rôles in Abbey's company. He was somewhat disappointing to-day to those who last heard him then. His voice is no longer what it was, although his vocal art contrasted favorably with the German method of his associates save Van Dyck. The German pronunciation caused him some difficulty, yet on the whole he may be considered a decided acquisition to the Bayreuth forces.

Van Dyck as "Parsifal" repeated his former successes. His interpretation of the part, vocally and dramatically, is the same as hitherto, and is incomparably the best interpretation heard here. As far as individual distinction is possible in Bayreuth he was the hero of the day.

As regards his reported American engagement for the coming season, he says that the only proposition which he has received is to sing in Chicago during the exhibition. He doubts greatly that he will be able to accept it. He has nothing to do, he says, with Abbey's coming season.

Grenng, of Vienna, was heard again to-day in the part of "Gurnemanz," and proved once more that he is the worthiest successor of Scaria, although it is doubtful if anyone will ever fully replace the original interpreter of the full significance of the rôle.

Plance, of Carlsruhe, sang the part of "Klingsor" with fine dramatic force. He is a man of elephantine size, yet his action was easy and dignified throughout.

For the first time since "Parsifal" was produced in 1882 Materna does not sing the part of "Kundry" at the opening performance. The management was anxious to have her appear in the rôle with which the frequenters of the festival have come to associate her, but she refused, and the arduous part was intrusted to Miss Mailhac, of Carlsruhe, who will sing it four times, Malten, of Dresden, taking it the remaining three times. Mailhac has made progress since she was first seen in the part one year ago. Did she possess greater vocal ability she would have been quite acceptable.

As it was, many felt regretfully the absence of Materna. One of the minor male rôles was taken by the son of the tenor Wachtel, who was heard in America twenty years ago.

The chorus showed careful drilling and was altogether satisfactory. The orchestra, conducted by Levi, was superb. Besides Levi, Mrs. Wagner has been wise enough to select such incomparable conductors as Hans Richter and Motl, and this fact is sufficient guaranty that throughout the festival the works in their entirety will be brought out with the utmost care.

Her special favorite of last summer, Kapellmeister Richard Strauss, from

Weimar, whose symphonic program music has on several occasions been heard in New York this winter, was to have conducted likewise, but severe illness prevented this realization of his highest hopes.

His place has at the last moment been taken by Dr. Muck, who comes from Prague, where he renders Director Angelo Neumann invaluable services as conductor of his well-known opera.

An interesting item in the official prospectus of those who take part is the mention of Siegfried Wagner, the great master's only son, as "assistant stage manager." That ultimately his mother will abdicate in his favor seems beyond doubt. Till 1914 he will probably reign supreme in Bayreuth.

Then the copyright for his father's works will run out, and it is to be presumed Bayreuth will have seen its last days. Before then, in fact, in 1894, according to Austrian laws, the master's works can be performed without hindrance throughout the domain of Kaiser Franz Josef I. It is said by those who know that the Emperor promised Cosima, who last year sought a private audience, that "Parsifal" should not be given in any of the court theatres, but that the promise would in no way interfere with any manager who would choose to do this sacred festival play at some private theatre (non-imperial) in Austria.

The Vienna special train for the Wagner Academy Society arrived last evening after all, but it brought only a comparatively small contingent. Consequently, although all tickets for to-day's performances were disposed of, there are plenty to be had for the next three performances.

The friction between the management and the Wagner societies is generally regretted. Mrs. Wagner has made undoubtedly an earnest although not altogether successful effort to please them.

She saw the necessity this year, in view of much animosity which the phenomenally successful performances have called down, to conciliate the members of the societies who did so much to help the cause at the time it was most in need of pecuniary support, and who last year in the midst of financial prosperity were slightly overlooked and failed to receive the consideration treatment they considered their due.

But few Americans are in the city, or at least showed themselves at the performance to-day, although many more are expected to arrive within the next ten days, in time to hear Malten. Those already here are the faithful yearly visitors, whose pilgrimage is as regular as the festival.

It is current report that Americans are not in favor in Bayreuth, since in the last years they have been rather outspoken in their criticisms, and representatives of the American press are thought to have been often too severe in their strictures.

As yet few celebrities from the artistic world are present, and there is a notable absence of princes and statesmen.

BAYREUTH, July 22.—The distinguishing feature in this year's festival is the lack of famous names among the singers. Van Dyck sings "Parsifal" probably only four times; Malten, "Kundry" twice; Sucher, "Isolde" four times, and Schiedemantel alternates in the baritone rôles with Kaschmann and Gura. Materna, who was sadly missed at yesterday's performance, and Winklemann were both invited to participate as heretofore, but the former declined, and the latter, who must be back at the Vienna Opera House on August 1, could not arrange his dates to suit Mrs. Cosima. Reichmann is reported to have had a dispute with Mrs. Wagner about "Wolfram" and "Amfortas," he wishing to sing the former part, and she wishing him only for the latter. Alvary was definitely counted upon until quite recently for "Tristan," but not only did his London engagement prevent his being in Bayreuth in time for rehearsals, but the condition made by him that he was to sing "Tannhäuser" was not agreeable to Mrs. Wagner. She must have been in sad straits when she sent for Vogl to do the part, as the veteran Wagner tenor has never, even during the Nibelungen performances of 1876, being persona grata at the Bayreuth court.

The engagement of Gura to sing "Hans Sachs" in "Die Meister" has also surprised not a few, for, although at one time the best interpreter of the rôle, not even excepting Scaria and Betz, he had lost his voice to a great extent even as far back as 1890, when he sang "King Mark" in "Tristan" at Bayreuth.

A new artist for Bayreuth is Mr. Anthes from Dresden, who is to sing "Walter Stolzing" in "Die Meistersinger." He has a delightful tenor voice and an excellent stage presence, but unfortunately has not much endurance. The remaining artists are all either the interpreters from former years of their respective rôles, now enjoying a Continental reputation or else of the "young guard," as it is called. Mrs. Cosima, seeing the ever increasing success of the festival plays, has come to the conclusion that promising beginners well drilled will prove as acceptable as the less malleable experienced singers of fame. Besides, she has an eye to the future, when the present veterans will be, by the nature of things, completely hors du combat, and thinks it as wise to look around and provide their substitutes now as later. It is an experiment that in single cases may possibly be crowned with success; but that, on the whole, it is injuring Bayreuth anybody comparing this festival with former ones must acknowledge. In many cases not even the younger members of the most famous troupes have been chosen, but comparatively obscure singers from small German cities have been engaged.

The effect of the innovations in question was hardly apparent, however, in the performance to-day of "Tristan and Isolde," for the names of Vogl and Sucher conjure over Bayreuth audiences a spell which obscures the significance of the rest of the cast. Their work to-day left little to be desired. Vogl was superb. His voice is in better condition than for many years, and one might even believe the current story that during last winter he took lessons of an Italian singing teacher. He had been on the stage but a few minutes when he had the great house completely in his control, and the stillness became so impressive as to be almost stifling.

In the first act last year Alvary showed considerable nervousness. Vogl grasped the part with the veteran's firmness and insight, while not losing an iota of Alvary's spirit. His finest moments were in the death scene, which was accompanied by the half stifled sobs of women in the audience. In general, Vogl's interpretation was the same one that New Yorkers have known at the Metropolitan Opera House, although it gained greatly in power through the improved condition of his voice.

Sucher as "Isolde" was unchanged. Her interpretation undoubtedly takes the highest rank among the great achievements of the lyric stage. This is the verdict of Bayreuth and Germany, and her recent London triumph has added further testimony to the correctness of the estimate which musical Germany has placed upon her. In the second act to-day her absorbing passion swayed the audience marvelously, and when the opera closed the storm of bravos, the cheering and applause were mingled with long and loud shouts for her appearance. Sucher expresses a strong wish to visit America.

Naturally Vogl and Sucher wear the highest honors of the day. Gura, of Munich, sang "King Mark" with nobility of style and expression. His voice, once deservedly famous, has lost much in power and resonance, but he is still a fine artist. Staudigl, of Berlin, made an acceptable "Brangaene," and Planck, of Karlsruhe, was an admirable "Kurwenal." Felix Mottl, of Karlsruhe, conducted with his wonted fire.

The whole performance was exceptionally satisfactory. Murmurs of admiration passed through the house repeatedly, and several times in the second act the audience seemed to be on the point of violating the laws of Bayreuth by breaking into applause.

The weather has been fine and visitors have arrived to-day in considerable numbers. There is still, however, a notable lack of celebrated artists and social lions.

A SLIGHT DIFFERENCE.

INDIANAPOLIS, July 18, 1892.

Editors Musical Courier:

It is not often that I "jump into print," but I have been so used to truth and justice in the editorial columns of your most excellent journal that I cannot refrain from drawing your attention to the inconsistencies in the article on "The Cleveland Meeting" appearing in THE MUSICAL COURIER of July 13.

In it the most flagrant injustice is done to the membership of the M. T. N. A., and an uncalled for insult given to the men selected for its officers and committees in past years.

I fail to see where in the list of officers elected at the eleven meetings of which I have official reports you can find the "diminutive convention, Sunday school, psalm singing music teacher, now exiled from the abode of the association by placing at its head and on its committee representative musicians," &c.

Personally I am delighted with the election of that most excellent staff of officers for 1894. But wherein do these differ so essentially from those of past years if my subjoined list, made up for your inspection, is correct? That under the control of the men now at its head the M. T. N. A. will be managed "on an elevated, dignified and musical plane" I have not the least doubt. But do the past elections and transactions of that association prove to you that in the last fifteen years "that American product, *sui generis*, the country convention-four-part-hymn-tune, long haired cowboy musician has ever influenced the action or legislation" of the M. T. N. A.? I do not believe it.

Come away, dear MUSICAL COURIER, with such undignified names and upbraiding remarks! Name the members or officers that had such serious "apprehensions," and I will prove to them with your assistance that they were nightmares only. In the M. T. N. A. the "stencil musician" or "stencil teacher" rarely has the floor and then not long.

Truly yours,
1876.Mr. Eben Tourjée.
W. S. B. Matthews.Theo. Presser.
N. Coe Stewart.G. M. Cole.
F. B. Rice.

1880.

F. B. Rice.
Charles W. Sykes.
E. S. Werner.Carl Seiler.
W. F. Heath.
John C. Fillmore.John G. Parkhurst.
E. M. Bowman.
W. S. B. Matthews.

1881.

Arthur Mees.
H. S. Perkins.
Robert Bonner.E. S. Werner.
F. W. Root.
A. R. Parsons.Charles W. Sykes.
E. S. Werner.

1882.

Arthur Mees.
H. S. Perkins.W. F. Heath.
F. W. Root.

Charles W. Sykes.

1883.

E. M. Bowman.
A. A. Stanley.W. F. Heath.
H. E. Holt.

Robert Bonner.

1884.

E. M. Bowman.
Dr. P. H. Cronin.W. F. Heath.
C. L. Capen.

N. Coe Stewart.

1885.

S. N. Penfield.
Carlyle Petersilea.
F. B. Rice.A. A. Penfield.
H. S. Perkins.
F. Ziegfeld.A. R. Parsons.
W. W. Gilchrist.

1886.

A. A. Stanley.
W. F. Heath.
F. B. Rice.Theo. Presser.
Max Leckner.
A. R. Parsons.S. B. Whitney.
Calixa Lavallée.

1887.

Calixa Lavallée.
G. M. Cole.
J. C. Fillmore.Theo. Presser.
Johannes Wolfgram.
Clarence Eddy.Max Leckner.
S. N. Penfield.

1888.

Max Leckner.
Hans Balatka.
A. R. Parsons.H. S. Perkins.
A. B. Roney.
F. W. Root.Dr. F. Ziegfeld.
Dr. Louis Maas.

1889.

W. F. Heath.
Richard Zeckwer.
Calixa Lavallée.W. S. Perkins.
Thomas A. Becket.
W. W. Gilchrist.W. H. Dana.
Fred. S. Law.
J. H. Hahn.

1890.

A. R. Parsons.
J. H. Hahn.
Calixa Lavallée.H. S. Perkins.
A. A. Stanley.
Wilson G. Smith.W. H. Dana.
F. H. Pease.
Dr. F. Ziegfeld.

1892.

J. H. Hahn.
C. V. Lachmund.
Wilson G. Smith.W. S. Perkins.
S. A. Baldwin.
E. J. Myer.W. F. Heath.
Gust. Johnson.
N. H. Allen.

TO explain the slight difference between THE MUSICAL COURIER and our respected correspondent, we give herewith the names of those musicians to whom we did not refer in our allusions. They are taken from the above list: Max Leckner, F. B. Rice, W. S. B. Matthews, E. Tourjée, E. M. Bowman, J. C. Fillmore, Arthur Mees, F. W. Root, Robert Bonner, A. R. Parsons, A. A. Stanley, L. C. Capen, W. W. Gilchrist, S. B. Whitney, Calixa Lavallée, Wolfgram, Clarence Eddy, Louis Maas, Zeckwer, A. Becket, J. H. Hahn, Smith, Carl Lachmund, Myer and Allen.

AMERICAN PIPE ORGANS.

MR. EDDY WRITES.

CHICAGO, July 16, 1892.

Editors Musical Courier:

I AM in receipt of your most interesting issue of the current week, and have read your reports of the meetings held recently by various associations of music teachers in this country.

In your review of the M. T. N. A. meeting at Cleveland you take occasion to cast a slur upon American organ builders and criticise the instrument built expressly for use at this meeting by the Wirsching Organ Company, of Salem, Ohio, in a manner which surprises me.

I say a slur, for you remark that "most American organs" are coarse in principals and diapasons, and intimate that they are "appallingly unmusical." I admit that some American organs deserve this criticism, but not most of them.

In regard to the Wirsching Organ Company I am personally acquainted with Mr. Phillip Wirsching, the manager of this company, and have exhibited a large number of organs built under his supervision. In my opinion he is one of the most progressive, conscientious and skillful organ builders in this country. He loves his art, and before coming to America served a long apprenticeship with some of the leading organ builders of Germany. He is extremely talented, thoughtful and ambitious, his aim being to construct the most perfect organ. The fact that his company have already built something like 16 organs for Pittsburgh alone speaks volumes of praise for the Wirsching organ. I have myself exhibited three of these organs, and in every case they have proved eminently satisfactory. In the most recent Wirsching organs which have come under my observation I have greatly admired the voicing, especially of the diapasons and delicate stops. The action, which you especially condemn, I have found to be remarkable for lightness, elasticity, promptness and absolute certainty in repetition.

It is, therefore, most surprising that this exhibition organ, designed and built expressly for the important meeting at Cleveland, should contain an action which "seemed to abstract all who attempted to play." The specification of this organ was sent to me some time ago, and I was pleased to note the introduction of several modern features, like a separate swell pedal controlling a portion of the great organ, combination pistons, &c. The organ looked remarkably well on paper, and until I have examined the instrument itself I must think that a great injustice has been done the Wirsching Organ Company.

Yours very truly,
CLARENCE EDDY.

New York, July 16, 1892.

Editors Musical Courier:

In your recent criticisms of American organs in THE MUSICAL COURIER permit me to say that while abroad I had many opportunities to examine the instruments built by Messrs. Cavaille-Coll and Merklin & Co. (Paris), Hill & Son, Willis, Ingraham (London), and once served on the jury to examine the new organ built by Merklin & Co. for Guadalajara, Mexico, in company with Messrs. Guilman, Dubois, Gigout, Dallier, Rousseau, &c., and since my return to America have found some of the organs built here which I have played to confirm the statements made by you, but not all; and as I shall have occasion during the next 12 months to open a large number of instruments of different builders I will be pleased to give you my observations.

W. C. CARL.

Mr. Eddy does not contradict our general statement except to utilize it as a superb puff and indorsement of the Wirsching organ, and if this paper were conducted on business principles instead of sacrificing its interests to musical art it would send a bill to the Wirsching Organ Company for the value of the free advertising they have already secured through the criticism of their organ.

The fact still remains that most American pipe organs are cheap concerns and consequently not satisfactory from a musical point of view. Mr. Eddy is engaged in opening many of the better quality of pipe organs, but he will admit that he is not justified in commending the bad organs he does not test. A general feeling will indicate to Mr. Eddy that his letter really indorses an organ in which he is interested in some way, shape or manner, and therefore his opinion will be taken with such facts as his letter betrays to offset his disinterestedness.

Parents are apt to consider their children hand-somer and more gifted than the children of other parents or even than orphans—poor little things!—and Mr. Eddy is perfectly justified in his defense, but but then that is all right. If we only had a couple of thousand organists in this land as capable as Eddy and Carl the bad American pipe organ would soon disappear.

THOSE SIXTEEN COMPOSITIONS.

CLEVELAND, July 23, 1892.

Editors Musical Courier:

Your article upon the "sixteen banner numbers" was not so bad, and I read it with no little interest.

Now a word of explanation: Upon examining the prospectus program you will find twelve of my compositions (not even a baker's dozen), all of them selected without any solicitation upon my part, and not a few of them placed upon the program with my protest. As chairman of the program committee I naturally felt considerable delicacy upon being so frequently represented. I referred the matter to a number of our prominent musicians and M. T. N. A. members, and their judgment was that inasmuch as the works were published and the artists liked them well enough to sing them they saw no valid reason why I should protest. I therefore treated my own compositions on the program the same as those of other American writers. If I have erred I regret it, and trust that the artists who martyred themselves in my behalf will bear me no ill will.

As to our friend Beck and myself locating in New York or Boston, whenever any advantageous offers come from that direction we will be most happy to give the same due consideration. As it is, we are doing too well here to change location on any uncertainty.

For your very liberal treatment of the M. T. N. A. program I beg to offer you my full and hearty appreciation, adding the wish that the next committee may have greater success and less labor in their none too grateful task.

Yours very truly, WILSON G. SMITH.

P. S.—The time occupied by the performance of my twelve short pieces and songs did not exceed that taken by any one movement of the chamber compositions, so that the time enormity of my alleged offense was not so great after all.

It was a rather delicate thing to expect of Mr. Smith to ask the singers or players not to perform his compositions, and no one would, we suppose, ask him to do so. Mr. Smith is not supposed to select the numbers for these people. But what must have been his sensations when he found himself in such a situation? Imagine Johannes Brahms going into a concert hall in Vienna and hearing sixteen of his symphonies—not all at once—but sixteen of them.

THE RACONTEUR.

"My Musical Experiences," by Bettina Walker.

THIS is the most notable book about musical study abroad that has appeared since Amy Fay's ever memorable "Music Study," but I cannot truthfully say that it surpasses it in interest. Miss Fay has limned for us Liszt in far superior fashion. In the new book the venerable Meister does not possess a tithe of the vitality Miss Fay infused in her portraiture of him. Miss Walker, like many English and American girls, became dissatisfied with home musical instruction and went to Germany to study, and with the usual dismal results.

I use the word "dismal" advisedly.

Miss Fay, if my memory serves me right, studied with Kullak, Tausig, Liszt and Deppe. Miss Walker goes her one better, for she was at various times under the tutelage of Sterndale Bennett, Sgambati, Liszt, Deppe, Scharwenka and finally Henselt. Incidentally she accepted advice from a few self-constituted teachers like Fred Clarke (the husband of Anna Clarke-Steiniger, whose sad end may be remembered as occurring a year ago). This present volume contains a very minute account of her lessons with the masters named above, including a visit to Tausig, whom she earnestly desired to study with, but circumstances prevented her doing so. Miss Fay's account of Tausig is infinitely finer and fuller; indeed the best part of Miss Walker's book is her Henselt experience, and all she has to say of that truly great poetical composer-pianist is full of sympathetic interest. Henselt's personality has always been rather nebulous and Miss Walker's contribution to the slender knowledge we possess of the "German Chopin" is one for which the musical world should be grateful. From page 153 to 324 is devoted to Henselt, his playing, his compositions and his peculiar methods of teaching. The other characters in the volume are pale, bodiless creations, for in Henselt the author probably encountered her ideal musician. Miss Walker's wide acquaintance with the subject should impel her to write a life of Henselt, and it doubtless would be a valuable one.

Some letters to Henselt from Liszt, Von Bülow and Rubinstein are incorporated in this part of the book.

Miss Walker's Weimar experiences do not differ materially from other accounts of his pupils. The usual afternoon receptions, the balky, the talented and the mediocre pupils are all there, each striving for a word or a look from the musical Merlin, and which, if they got it, became a

source of braggadocio for a lifetime. Miss Walker may be commended for her modesty, for she nowhere describes Liszt kissing her on the bangs or calling her a "Rubinstein in petticoats."

A sensible Liszt pupil told me the other day that nearly all who studied with the "old man" came away with the idea that he (or she) was the favored one. This peculiar form of self delusion has resulted in the most unhappy consequences for many young artists. It was far more reaching than the Deppe mania, which obtained for about ten years in Berlin and which since the death of Deppe has been succeeded by Oscar Raif and dumb-thumb-ism.

I have often been taken to task for the disrespectful manner I allude to the Liszt pupil, but believe me, dear friend, I have encountered such dreadful specimens. Big men like Friedheim, Rosenthal or d'Albert never flaunt the Liszt patent of pianistic nobility in your face; but oh! how the smaller fry do gloat over the fact that they have been in Weimar and kissed the Pope's toe. It is enough to even rile my native amiability to hear some male or female idiot struggle with a Chopin etude and strangle music and criticism alike by proclaiming, "Oh, I studied that with Liszt!"

As for the Deppe craze, that has died of inanition, though Miss Fay, Ehrenfechter, Fred Clarke and a few others have unavailingly endeavored to vitalize its disrag spine. No matter who went to Deppe's, no matter how well you played for a Deppe pupil, you were met with the supercilious smile of pity that must have been maddening. Tausig and Liszt would probably have been accorded the same reception. Miss Walker's first interview with Deppe and his inane pupil Clarke was characteristic enough. Both these conceited, badly bred men stood on either side of her while she played and smiled, simply smiled. If I had been in her place I would have banged them in their faces, but she was humble and stood it all.

Later when she began to play well under Xaver Scharwenka, this Mr. Frederick Clarke told her she knew nothing; nobody, not even Liszt, knew anything, only Mr. and Mrs. Clarke. Mr. Clarke is the gentleman who had the insufferable nerve to inform Liszt that he (Mr. Clarke) had composed a "Lucia" fantasy. "Indeed," said Liszt, with his eye twinkling, "so have I." "Play it for me," quoth Mr. Clarke. Liszt raised merry sheol, and the impertinent fellow was shown the door. He married Anna Steiniger and, in conjunction with Deppe, succeeded in rendering her piano playing as automatic as a machine. When she played in Boston she was glacial in style and absolutely note perfect. This was called "objective playing," all else musically was as the crackling of thorns under a pot—so the Deppe people say. Mrs. Clarke probably became discouraged with this ineffable rot and died in the East somewhere. Mr. Clarke writes ridiculous articles about Beethoven sonatas in which the Trinity, the Deppe method, Mr. Clarke and idealism are blasphemously blended. But then, what can you expect of a man who signs postal cards "Yours in Christ. F. C."?

Does your memory go back to the issue of THE MUSICAL COURIER, September 18, 1890, in which I held forth on the thesis that too many cooks spoil the broth. I had received a communication from "Hexameron" (who it was I don't know to this day), who had studied with Sgambati, Matthias, in Stuttgart and in Vienna. Each and every teacher told "Hexameron" that he (or she) had no technic. So it was with Miss Walker, so was it with Miss Fay *et ego* in Arcady, for well I remember the sorrowfully sweet times and the terrible disillusionments. Too many teachers, indeed, spoil the pupil; why not stick to one, a good one, who will discern the bent of your individuality and develop it as far as lies within his power?

Why go abroad at all? Every fair sized city in the Union possesses several good teachers of the piano. Learn all you can with these, and then if you are well advanced go with fear and trembling to Rafael Joseffy—one of the greatest pianists of the day—and if he condescends to listen to you be thankful, and work, work, work. Else go abroad and fool your time away with a dozen teachers who will confuse you so that your playing will be as the playing of an imbecile.

Once upon a time I wrote a little fable which you may remember. It was about a young man's pianistic experiments and how he studied with many teachers and the results. I will tell it all over again, for it will be most pertinent.

Once upon a time a crawling infant was discovered by its fond parents playing in a very earnest and devoted manner with the pedals of a piano that stood in the parlor of the modest little home. To be sure the child was merely trying to get one of the pedals into its mouth, no doubt being attracted by its shining appearance, and being much too young to realize the force of the adage relating to all things that glitter not necessarily being composed of gold.

But the misguided parents were delighted and related

with parental pride to numberless neighbors that their little one must possess great latent pianistic genius.

At all events the youngster as soon as it was old enough to toddle by itself was presented with a toy piano, which it systematically smashed every day on the floor, and also had its pudgy little fingers regularly pulled so as to make them both long and elastic.

The baby grew to boyhood, and from boyhood to hobbledo-hoyhood, and finally emerging from that dubious and uncomfortable period of adolescence stood on the threshold of young manhood, in whose bright lexicon of youth the word "fail" certainly could not be discovered, &c. His parents had pinched themselves to give their child a musical education. He had begun with Czerny's op. 1656, a six octave square, and a lady teacher with consumption. Graduating into knickerbockers and Cramer studies, he pestered his parents for an upright piano and a male teacher; getting both the promising lad proceeded to paralyze successively Clementi's, Moscheles' and Kalkbrenner's piano studies. He also had played all the piano sonatas ever written, including Reinecke's, and was pursuing the same course with concertos. At the age of seventeen his hair and his technic were enormous, and he had mentally and digitally masticated all the etudes of Chopin, Henselt, Rubinstein and Liszt, and was driving local composers crazy with petitions for etudes in double chromatic tenths and four octave double note skips. In a word, he had a voracious technic that needed constant feeding to satisfy. They called him the octopus pianist on account of his fingers, which never ceased working, even in his sleep, and, in a word, he appeared to be on the high road to pianistic fame.

Of course he had numerous teachers; he had studied scales with this one, octaves with the other one, thumb studies with a third one, and had expression studies under the personal supervision of the famous Icelandic emotional pianist residing in his native city. He had twice encircled the habitable globe looking for novelties in the way of teachers of specialties, had studied trills in Kamtschatka, double notes in Palermo, octaves in Samoa, and had even gone to Zanzibar to see a native virtuoso who had invented new fingering, for runs in double thirteenths. In a word he had left nothing undone to become a great pianist, every finger, every joint, every muscle (back and shoulder) being superbly developed, and he had carried things so far as to be able to play with considerable bravura variations in open fifths on an original theme by the aid of his finger nails alone. But, and here comes the sad part of this narrative, he did not seem to be able to make an effect with all this technic; his playing reminded one of a mosaic table fractured by lightning, or of a crazy quilt into which was woven the most heterogeneous colors.

Everybody from Liszt to the country music teacher had contributed their patch, and nothing ever sounded as a satisfactory whole. Why could the young man not play the piano? Because the young man had no talent! Simple question simply answered. The parents of the young man mistook a fondness for pedals for pianism. They knew nothing of individuality, of poetry, in a word, of musical genius, and they thought (and the parents who think thus are legion in this country) that because their neighbor's child played the piano their own must have superior talent. Alas for such foolish rivalry. Alas for the time and money wasted. Alas for the mental condition of the young man spoken of above when he finds out he is not a pianist, but only a keyboard acrobat. Alas! and again and again, alas!

Moral—Do not play the piano unless you have talent, and do not mistake a fondness for music as a sign positive that you possess the gift divine, for it has been said: "Many are called, but few are chosen."

All the teachers and methods in the world won't make you a pianist. Don't forget that. Rubinstein studied with an obscure teacher, as did Henselt; both played the piano very well, I am told. This studying with Tom, Dick and Harry is nonsense. If you have talent you will learn, and learn quickly. Give over seeking after technical nostrums and study Bach and Mozart, Clementi and Chopin. If you haven't talent you won't learn how to play any more than all the king's horses or all the king's men can reinstate Humpty-Dumpty in his old mural position. I have said it.

"My Musical Experiences" should be read, and I hope the next edition will spell Scharwenka so, not "Scharwencka." Steiniger is not "Steinecke," and other proper names are similarly misspelt. Then, too, what does Miss Walker mean by calling the author of "Charles Auchester" Lady Eastlake? Miss Sheppard wrote the book, I believe, and that too without having ever encountered Mendelssohn, so gossip says. Charles Scribner's Sons, New York, have imported this new edition.

Mascagni's Vacation.—Mascagni, the composer, will spend a month beginning July at the Alpine Hotel, Bodenbauer, at Buchberg, in the Steinmark. He sadly needs rest.

On Board Steamship Dania.

JULY 9, 1898.

I LEFT Paris on Monday evening, June 27, en route for Havre, and took the Hamburg steamer Dania, which left that evening for America. Coming through Havre I noticed on the affiches a performance of "Faust" to be given at the Casino, with Mrs. Lurean Escalais, Messrs. Escalais and Dartoy in the cast. Mrs. Escalais and husband, the tenor of the company, have been at the Grand Opéra, Paris, until the change in the administration of that house in February last. They are both very versatile and accomplished artists, and have been much missed by the habitués of the Opéra.

I saw by the "Figaro" that several of the smaller Parisian theatres were to be abolished. Among these was the Beaumarchais, a very cosy theatre on the lower Boulevards, where sparkling comedies and vaudevilles have been produced. The past season has been a great financial loss, and the theatre is to be changed into a business block. The Opéra Comique closed its doors last week, and most of the theatres have put on old pieces, to please the tastes of the large American crowd of tourists who swarm the city, all armed with the inevitable "Baedeker," and all insist on "seeing all the sights" of Paris.

Most of the musical students are leaving Paris for the summer vacations. Among these Miss Sterling, the young contralto pupil of Mrs. Marchesi, has left for a short visit to her old home, Twillingate, Newfoundland. She returns to Paris in the fall and will resume her study of operatic rôles with Mrs. Marchesi. Her debut at Mrs. Marchesi's last soirée, given at her hotel, was a great triumph for the young artist, who delivered the trying scene and aria from "Le Prophète" with great credit to herself.

Miss Susanne Adams, also studying for an operatic début, remains in the suburbs of Paris for the summer.

Miss Blanche Taylor and her mother will pass the summer months between St. Malo, Brittany, and Lucerne, Switzerland. Miss Maude Young will recuperate at Ostend during August. Miss Nita Carute will visit Aix-les-Bains. Miss Josephine Reilly visits her Philadelphia home during the summer.

Mr. Wm. Keith, the young baritone, spends August in Zurich, Switzerland. Miss Kate Bassett, of Taunton, Mass., who has been studying here with Mrs. Kauffman, is enjoying the beauties of the Engadine with her mother and a party of friends.

Many Americans will be pained to hear of the sudden death of Mr. Courtney Schenck, who has resided in Paris for several years past with his wife and daughter. He was a constant attendant at most of the concerts, receptions and musicales given in Paris during the winter, and notwithstanding his advanced age (being over seventy) he was always an interested listener and an ever welcome guest. His sickness was very short, and his funeral was largely attended by most of the representative members of the American colony.

On board our ship we have several who have been in Germany studying for the last year; Miss Edna Sleeper, of Media, Pa., who has been pursuing a three years' course of vocal teaching with Miss Rens, of Berlin; also Miss Carrie Freeman, of New York city, who has been wintering in Berlin, and has had vocal instruction with Miss Feininger, of Berlin.

Among the gentlemen who are musically interested on board are Mr. Naeser, from Berlin, a very good tenor, who is going to try his fortunes in the States as a concert soloist; also the brothers Fulford, from Brockville, Ont., who have been at the Leipzig Conservatory for the last year. The elder brother, Mr. Ch. Fulford, has turned his attention to the study of violoncello and piano. The younger brother, Mr. F. H. Fulford, had Mr. Ewald as vocal teacher and Mr. Hans Becker, son of the famous Jean Becker, as violin teacher. Mr. Fulford is returning to America for a short time, bringing his brother back home, who is quite an invalid, and expects to return to Leipzig in the fall to finish his musical education.

Of course the usual concert was given on shipboard, and the Fourth of July was celebrated with speeches, fireworks, &c.

In the steerage a large number of Arabians, who are traveling to America, cause any amount of amusement by their dancing and strange looking garb; they have a native orchestra, which they are bringing over; and also at the other end of the boat a Basque orchestra, consisting of drum, triangle and pipes (shepherd's), give plenty of diversion to the passengers on the voyage.

As I am writing the city of New York begins to loom up in the distance.

WILL TAYLOR.

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NOTICE.—The New York College of Music will remain open during the entire summer.

PERSONALS.

Helena Climbs.—Helena von Doenhoff writes to THE MUSICAL COURIER that she is climbing the mountains, and that she also intends to take in the sea shore.

Dr. Hopkinson Sings.—Dr. B. Merrill Hopkinson, of Baltimore, known in the best musical circles as an accomplished baritone, sang in Weber's "Three Seasons" and Rossini's "Stabat Mater" at a concert of the Tuesday Evening Club of Wilmington, Del., W. W. Gilchrist conducting. Dr. Hopkinson sang with musical feeling and intelligence, and his singing was received with enthusiasm.

Miss Grassick's Holiday.—Miss Mary Grassick, the violinist, has gone abroad for a year to recreate and hear some good music. She will visit Bayeruth among other places.

Manager Schwab's Artists.—Among some of the artists Mr. F. A. Schwab will manage this coming season are Ysaie, the famous Belgian violinist, whose playing is pronounced by eminent European critics to be second to none, the celebrated Boston Symphony Orchestra, an aggregation of artists, and Campanini, the ever popular tenor. Mr. Schwab will also conduct the American tour of the great Bohemian composer, Dr. Antonin Dvorak, director of the National Conservatory of America.

Where They Are!—De Vere-Sapio is drinking the waters of Northern France.

Tavary is touring the English provinces professionally.

Olive Fremstadt is spending her vacation in Minnesota.

Campanini is at his country house near Parma.

Galassi is rusticated at Lago Maggiore.

Seidl and Emil Fischer are breathing the ozone in the Catskills.

Theodore Thomas is at his farm in Fair Haven, Mass.

Joseffy is in his country home, Mount Hope, on the Northern Railroad.

Aus der Ohe is resting in Rixdorf, near Berlin.

Wm. H. Rieger is traveling with the Arions in Europe.

Leonore von Stosch is summering near Brussels.

Marie Groebli is in Bayville, L. I., studying repertoire for the coming season.

Theodora Pfafflin is preferring New York to any country place.

Rummel is delighting European audiences—in conjunction with the Arions.

Victor Herbert is the pet of Saratochian ladies.

Henry Wolfsohn and his brother Carl are enjoying the breezes of Sands Point, L. I.

A New Move.—Rudolph Aronson, who left Paris Saturday for Vienna, says that he has decided to turn the Casino into a music hall on the London plan, patterned after the Empire and Alhambra theatres there.

Emma Calvé.—Emma Calvé was born in France. Her father was a civil engineer, whose death occurred while the daughter was very young. Emma was gifted with an excellent voice, and went to Paris, where she studied under Laborde, Marchesi and other well-known professors. Her first appearance was at the Théâtre de la Monnaie, Brussels, in 1882, as "Margherita" in "Faust," and was a marked success. Two years later she returned to Paris, where she was engaged to sing at the Théâtre Italien in Theodore Dubois' "Aben Hamet" as "Bianca," with Maureland Edouard de Reské in the cast. She afterward sang at the Opéra Comique, then directed by Carvalho, the "Countess" in Mozart's "Nozze di Figaro," the principal soprano part in Félicien David's "Lalla Roukh," "Pamino" in Mozart's "Il Flauto Magico," the heroine in Victorin de Joncière's "Chevalier Jean" (produced in 1885), and other important parts. She subsequently went to Italy, where she appeared in "La Scala," and at the principal houses in Rome, Naples and Florence, and where she included "Ophelia" in Ambroise Thomas' "Hamlet," and "Leila" in Bizet's "Les Pêcheurs de Perles" among her successes. When in October last year, Mascagni's "L'Amico Fritz" was produced at the Costanza Theatre, Rome, it was no small tribute to Calvé's artistic capabilities that she, a Frenchwoman, was selected to create, in Italy, the leading part in that important work. When, more recently, "Cavalleria Rusticana" was given for the first time in Paris, it was equally complimentary to her that she was chosen for "Santuzza." In the course of the coming winter she will create the principal part in the late Léo Delibes' opera "Rassia," which has just been finished by Massenet, to be produced at the Opéra Comique.

Mrs. Calvé will be a member of the Metropolitan Opera Company this coming season.

In Honor of Emma Nevada.—Emma Nevada, the singer, has recently been making a tour of Spain, and received great ovations in Grenada and Malaga. An imposing dinner was given in her honor at Gibraltar by the officers of the King's Royal Rifles. Her husband, Dr. Palmer, was the only civilian who was present among the gentlemen, and the lady guests of the occasion were the wives of the

officers. The table was magnificently decorated with the massive silverware belonging to the regiment, as well as with a profusion of flowers.

Dr. Patterson.—Annie Wilson Patterson, a somewhat prominent musical composer and conductor in Dublin, is the only woman doctor of music in the kingdom, with the exception of the Princess of Wales. Dr. Patterson is conductor and musical director of the Dublin Choral Union, with which an orchestra is associated, and is a writer of poems and essays, as well as a composer of music.

Something About Vetta.—Franz Vetta, whose name was originally Francis Wetter, was born in Camden, N. J., in 1862, and after receiving a common school education engaged as a clerk, but soon developed vocal powers that attracted attention. He first sang in concerts and afterward in minstrel troupes. He commenced his vocal studies with Mr. Aaron Taylor, of Philadelphia. Later on he went to Paris and placed himself under the tuition of the famous contralto, Mrs. Lablache, daughter of Luigi Lablache, one of the greatest basses (if not the greatest) that ever lived. He continued his studies—vocal and dramatic—with Mrs. Lablache until 1884, when he became a member of Her Majesty's Opera Company, under the direction of Colonel Mapleson, at Her Majesty's Theatre, London, where he remained until 1886. During that year he sang "Mefistofeles" the night of the memorable performance of "Faust," in which Patti, Trebelli, Mrs. Lablache and De Anna took part, and which created a furor in London. In 1887 he was engaged as leading basso with the National Opera Company. Mr. Vetta's repertoire was very extensive, comprising "Mephisto" in "Faust," "Casper" in "Freischütz," "Sarastro" in "Magic Flute," "Marcel" in the "Huguenots," "Leporello" in "Don Juan," "Balthazar" in "Favorita," "King" in "Lohengrin," "Daland" in "Flying Dutchman," and in each of his rôles he invariably received the emphatic indorsement of the audience.

Mr. Vetta died of consumption at Riverside, Cal. He was buried at Washington last Monday. Sincere sympathy is being manifested for his widow (Lizzie MacNicholl), as this is the second bereavement she has borne within a short time, having just buried an only child.

Miss Gaul's Great Success.—Miss Cecilia C. Gaul's selections were all pretty and well played. Her interpretation of Mozart's beautiful rondo was the gem of the evening. A prominent Eastern musician and member of the association, who heard her play for the first time last night, said: "That woman is a perfect artist. She puts the sound of the human voice into the piano and makes it sing."

The final number of the program was ended. The notes of Moszkowski's beautiful valse died away as Miss Gaul bowed in acknowledgment of the enthusiastic applause of the audience, and the meeting of the Music Teachers' National Association was over.—Cleveland "Leader."

Prof. Dauer of Charleston, S. C.—The leader of the only orchestra at Charleston, S. C., Prof. Charles Dauer, is a great supporter of chamber music and is doing his utmost to have this valuable art cultivated in his city.

Zoellner Won the Prize.—Cleveland, Ohio, July 24, 1892.—Mr. Zoellner, conductor of the New York Liederkranz, was to-day awarded a prize of \$1,000 by the Saengerfest committee for the best American composition submitted to be produced at the National German Saengerfest to be held in Cleveland in July, 1893. There were over one hundred competitors.

(Incorporated May 1, 1891.)

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The Arion Trip.

II.

HAMBURG.

HAMBURG, July 10, 5 A. M., 1892.

It was Wednesday shortly after midnight that the Wieland dropped anchor at her pier at Hamburg. Everybody was astir early, but nobody could get ashore, as the Arion was to be officially received. This was indeed to happen betimes, for the tugboat containing Mr. Kummel, the president of the United Singing Societies of Hamburg and Altona. President Katzenmayer, of the Arion, and several other members of our society who had traveled in advance of us and who were now awaiting our arrival steamed alongside of us at the seasonable hour of 7 A. M. Music, cheers and hearty greetings were the order of the day and a welcome speech from Mr. Kummel was warmly received and answered with feeling by Mr. Katzenmayer. Everybody was glad to repair to his hotel, whither the custom house officers had graciously sent the Arion members' luggage without the formality of opening them before entering the city. The examination at the hotel also was a mere *pro forma* one, as it consisted simply in the question whether anything dutiable was contained in the trunks, and in the case of a negative answer not even a demand was made to open them for inspection. Everybody seemed to be on his very best behavior and bent upon receiving the guests in the most pleasant and pleasing manner. The only exception was Jupiter Pluvius, who during our three days' stay sent down a shower at the rate of one per quarter of an hour. It was like the usual doctor's prescription: "A teaspoonful every fifteen minutes;" but as the sun shone most brightly in the intervals and as everybody, according to Hamburg's invariable custom, carried an umbrella, the good humor of the crowd lost nothing through these weather peculiarities, and as the interior humidity, superinduced by an extra allowance of really very enjoyable Hamburg, Munich and Pilsner beer, kept pace with and sometimes even exceeded the outer dampness, it may be readily imagined that we represented a jolly gathering.

The first demonstration of Hamburg hospitality, after the above reception, consisted in an invitation for a garden party with supper, given at a charming resort on the Alster. It was for 7 in the evening, when the whole party took the little Alster boats and steamed down to Uhlenhorst, where they were received by a good band and where everybody enjoyed a nice cool evening, music, beer, supper and good company.

Friday, early and bright, Van der Stucken the energetic called for the rehearsal for the first concert of the series to be given in Germany and which was to take place that very same evening at Ludwig's concert hall. The first, and as it at first looked, almost insurmountable disappointment of the trip, however, confronted him on this occasion. It was learned that no regular orchestra could be had, as the Hamburg Philharmonic Orchestra was, like most of the other good German city orchestras, engaged for the summer in one of the great watering places. In this emergency one of the military bands had been engaged; but, as they only occasionally make a practice of playing string instruments instead of their usual band instruments, it was soon found that they by no means were masters in coping with the rather difficult music placed before them or to answer to Van der Stucken's exacting demands in the art of orchestral reproduction. Here it was, however, where his never failing energy, his tact, his skill and above all his fine musical intelligence stood him in good stead. He worked with these troopers like a trooper from 9 A. M. to 1:30 P. M., and lo and behold, to their own grateful surprise, they were able on the evening of the concert to give a satisfactory if not exactly a brilliant account of themselves.

Of the pronounced and most deserved artistic as well as financial successes of the concert, you will have read long ere this in my cable dispatches. It is useless therefore to reiterate the fact, except in mentioning a few of the lesser incidents which could not be enumerated in the short space usually allotted to a cablegram.

Ludwig's concert house is located in St. Pauli, the beautiful suburb of Hamburg, in which also the Steinway factory is situated. It contains a fine concert hall, seating about 3,000 persons and with excellent acoustic properties. It was absolutely overcrowded on this occasion and many hundreds had to be denied admission to the concert, as standing room was only limited and the Government allows only a certain number of people in public buildings. A goodly sum was realized which, without one single cent's deduction for expenses, all of which are borne by the Arion, was handed over to the charitable institutions of Hamburg.

Among the audience was the élite of Hamburg's society, in so far as its members had not yet gone to the country, a host of Americans, hundreds of singers from the various Hamburg and Altona societies and a goodly number of prominent people, among whom were the American Consul General Johnson and his whole staff; Mr. Arnold Krug, the eminent composer and conductor; Musikdirector Julius

von Bernuth, director of the Philharmonic and of the flourishing Hamburg Conservatory; Director von Hollwede, of the Steinway factory; Professor Schrädieck, the great violinist and teacher at the Hamburg Conservatory, and many others.

The program served to at once introduce our Arion chorus to the very best advantage. After Mr. Van der Stucken had given as spirited a reading of Mendelssohn's "Ruy Blas" overture as the forces under his command would admit of, the Arion members, headed by the handsome Mr. Mentz, who carries the society's magnificent American banner, filed upon the stage, being received with a genuine tornado of applause. This cheerful and cheering reception of course put the boys on their mettle and they sang Rubinstein's inspired composition "Der Morgen," for male chorus and orchestra, with a fire and verve which had nothing to do with the hesitancy usually to be observed on debut occasions. They were rewarded with a salvo of hand clapping, *bravi* and a proud smile of approval from Van der Stucken.

Miss Maud Powell was the first soloist and a most powerful and pleasant surprise to the Hamburgers. They evidently had not yet heard of the facile princes among the American violinists, but they were by no means slow in appreciating her. She played the Bruch G minor concerto with her wonted finish, beauty of tone and exquisite musical feeling and she was overwhelmed with applause.

Now came some of the Arion *capella* choruses, and they actually took the audience, among whom were so many members of local singing societies, off their feet, making them openly and generously declare that they had never before heard such precision, such refinement, such taste and such ensemble among any of the male choruses that had sang in Hamburg.

The quartets that figured on this program were:

- | | | |
|--------|----------------------------------|-------------------------------|
| I... | "Die Verfallene Mühle"..... | Rheinberger |
| | "Frühlingsglaube"..... | Van der Stucken |
| | "Alt Niederländisches Lied"..... | Kremser |
| | "Hüte Dich"..... | Girschner |
| | "Abendfeier"..... | Attenhofer |
| II... | "Im Grase Stäubt's"..... | Spicker |
| | "Braun Maidelein"..... | Jungst |
| | "Minnelied"..... | Bünke |
| III... | "American Folksongs"..... | |
| | "Old Folks at Home"..... | |
| | "My Old Kentucky Home"..... | Harmonized by Van der Stucken |
| | "Dixie's Land"..... | |

The last three selections took the audience by storm and had to be repeated, and the same fate befell the coquettish "Braun Maidelein," in which Mr. Kieger sang the obligate tenor solo part in most artistic fashion and came in for an extra round of applause. The Kremser Old Netherland song, the melody of which the Viennese composer found inscribed on the back of a Rembrandt picture, and which he used most skillfully, was also redemanded, probably on account of the beautiful pianissimo effect with which it was interpreted. In fact it may be asserted of all the *capella* singing that the traveling Arion, numbering only about seventy voices, gained their enormous success, not by brutal tone power, such as is produced by great massed choruses, but by the refinement and musical intelligence of their phrasing and singing and by the absolute flawlessness of their ensemble, which made them breathe, phrase and pronounce like but a single person and that person a thorough artist. Greater praise than this cannot be bestowed, and yet it is deserved because true.

Between sections I. and II. of the *capella* choruses Mr. Franz Rummel gave a spirited and almost novel, certainly very original and artistic reading of the now considerably hackneyed Liszt E flat piano concerto. He was genuinely successful, albeit his efforts were aided more by the immense new Steinway concert grand piano, the most beautiful in tone quality and the most sonorous in tone volume I ever had the good luck to hear, than by the accompaniments of the orchestra, for whom this work proved a trifle too much.

Miss Maud Powell added to the program a pretty larghetto by Mardini and Sarasate's effective "Zapateado," for both of which she was heartily applauded, and the concert closed with "The Star Spangled Banner," which time honored patriotic song was sung unisono by the chorus with a varied orchestral treatment by Van der Stucken for all of its three verses, and was received with no end of enthusiasm, especially by the Americans present.

Thus closed the successful first concert, which doubtless will prove a happy inauguration to a whole series of artistic successes such as no amateur or professional society of singers ever before experienced.

Last night a grand festival *Concert* was given us, likewise at the Ludwig Concert House, by the United Singers of Hamburg and Altona, and they, over 1,000 in number, sang half a dozen or more *capella* choruses under Professor Krug's direction. It was not a great success, not even in point of tone volume, and the Arion—only about the twentieth part of their number—knocked them all out, like David did Goliath of old, by the skillful way in which they sang Brahms' "Wiegenlied" and Kremser's "So einer Geht zu Fuss."

On the whole, however, as was to be expected, it was, of course, more an evening of beer than of music, more of speech than of song. President Kummel toasted the Arion,

to which our president replied with a toast to the Hamburg singers. Telegrams of congratulations and welcome to the Arion from the New Bavarian, of Munich, Vienna Männer Gesang Verein, Stuttgart Liederkreis and Berlin Liedertafel were read amid great applause and Dr. M. Deschere's "Arion's Greeting to Hamburg" was sung by everybody present with zest and verve.

In the early afternoon we all made an excursion to the beautifully situated Blankenese on the right bank of the Elbe and an hour's sail from Hamburg.

At 9 o'clock this morning we all leave per extra train for Berlin, where elaborate preparations, as understood, are being made for our reception. More about this anon, and meanwhile believe me. Yours in haste, O. F.

Organ Loft Whisperings.

No science shall enter the Church save that of music.—ANCIENT ORDER.

"IF I had life to do over again," said Rev. Dr. Tyler, of the Church of the Disciples, Fifty-sixth street and Eighth avenue, "I should let Greek, Latin and Hebrew go to the dogs, and I would study science—natural science—see God in twig and stone, bird's nest and cocoa nut. I should study social science—how to live, not how to die; the problems of labor and capital, the laws of health, the suppression of vice. But I would above all things as a minister study music. I would give half my ology to know music. As a churchman my hands are tied. As a man my ears are hurt or delighted, nerves tortured or soothed, sermons electrified or electrocuted, all without let or hindrance from me who am monarch of my parish in every other respect. President of my people, I can order meetings and gatherings, paintings and furnishings, picnics, collections—yea, the cooking of meals in the homes of my dear flock. Music more important than my sermons, more seductive than my receptions, more attractive than my frescoes, through ignorance I am powerless to direct. My gracious! I am even afraid to praise it when it pleases me, for fear of 'Oh! hear him, hear him, the poorest service of the season and he liked it.'"

"I consider it absolutely necessary for a minister to be a musical man nowadays. Could not study music and theology in one life? Why, yes we could. See the cantors of the Hebrew churches; they must pass their degree as theologians, and they are artists, composers, professional vocalists, and they know more of the literature of music besides than half of us. If we knew we had to we could, and we ought to know we have to!"

Anyone who knows Dr. Tyler will recognize this virile and original apostrophe to ecclesiastical efficiency in things pertaining to the organ loft. With a voice like a clarion that escapes from the church building and leaps, bounds and echoes through chimney top and curbstone quite to the banks of the Hudson, as he simply reads his hymns; a soul tuned to music without a minor strain and a heart as big, pure and bounding as Niagara's echoes, it is a monstrous shame that he is also not a technical musician.

So sensitive is he to its influence that a hymn or anthem badly done will shatter his extempore eloquence, while he is inspired by a harmonious rendition. His church, too, bristles with live electricity. Not a dead thought or a sleepy eye in it from New Year to New Year; social—a woman's church—enterprising in every sense, and foremost in all good works, it ought to have one of the best choirs in the city instead of the wabbling and characterless one that has for years been crippling the ministerial duty. And he proposes to have it, too, from this on.

His ideal of a choir is a double quartet in the organ loft and sixteen or twenty trained singers occupying the first front seats in the congregation. Not half so bad an idea, but would not these latter be too far from the organ? Would it be possible for the organist, even by "staccato scares," to keep them in time with the quartet?

Mr. Thos. H. Shaw, the organist, is an Englishman, an experienced choirmaster, with a diploma from Cambridge for boy training, and was six years organist of St. Peter's, Bradford parish, where he had eighty voices. He had charge of this choir some years ago, and has since been with the Baptist Tabernacle. He now returns, to the joy of the good doctor, who calls his wife to witness that he has been in better preaching humor for the past three or four Sundays.

Last year the choir was in the hands of the artistic and debonnaire Dr. D. Emory Holman, with young Majer, a natural but untrained genius, as organist. Many interesting people and some good voices sang then; among them Professor Marshall, son of the noted baritone; Mr. Van Zandt, an exquisite but unambitious tenor; Miss Roche, of "Ship Ahoy" Company, who sang "Give me the wings of a dove" as I never heard it; Miss Susie Russell, sister of the fair Lillian, and Miss Tiess, a pupil of Mrs. Roderick. But Dr. Holman's leap to the Parisian hearthstone of his brother Frank, the artist, and Charles Holman Black, the baritone, Majer's to Mt. Vernon for an increase in salary, Miss Roche's to New Orleans for health, and other defections left the loft without echoes till now. The new choir is not yet organized. Mr. Shaw's preference would be for about twenty members. Mrs. Mortimer, for four years soprano at

Dr. Potter's, will doubtless be one. She sang last Sunday evening very sweetly Millard's "Ave Maria."

Music is at low ebb in the church of St. John the Evangelist, of which Dr. B. F. De Costa is rector. Though a very intelligent man, he is not musical. The choir is volunteer, made up from the church and Sunday school. Mr. Smythe, a young musician, ambitious, conscientious, faithful, is doing his best to raise the musical standard of the parish through the "Bishop Choral Society," of which he is director, the concerts of which are aided by members of the choir of St. George. Hymns and chants are the chief music in the church.

At Dr. Potter's Baptist Tabernacle the organ loft is also in a state of coma. A No. 1 loft it is, too, with a magnificent divided organ having the bank of keys directly in the middle and all on a level and back of the pulpit. Mr. Henry Carter is at present giving a series of recitals here Sunday afternoons, which are well attended. The programs are rich and superbly played. On the 17th he played the "Dead March in Saul" in commemoration of the death of organist George Washburne Morgan, who was his life long friend, both being English. This was a favorite composition of Mr. Morgan, he being always stirred by the minute gun effect, numberless times though he played it. On his descent from the chancel Mr. Carter, "the choir boys' friend," was met by a dozen or more of those little fellows, who clung about "their uncle" chattering and fairly bearing him off between them. It is thus wherever he may go, a train of these little fellows are sure to be in waiting somewhere in the building.

One stepping into the Tabernacle wonders where all Mr. Rockefeller's money goes to which he so liberally donates to this place of worship. It is the most slovenly and neglected looking church in the city. Carpets are shabby, dust lurks everywhere, gas fixtures are dirty, brasses are neglected, everything seems upside down and tumble down except the organ and organ loft. It is much used as a mission church, which is, perhaps, one reason, and then it is situated in such a dust-blown, sun-beaten, human swarming corner of Second avenue and Tenth street. St. Mark's well kept stateliness, with its cool green sward, huge shade trees and swept walks, looks disapprovingly across lots at its disorderly neighbor.

There is talk of changing the choir of Grace Church to a surplised choir. The final step has been put off till next year, but the feeling is strong that way.

The churches which still are satisfied with mixed choirs are the Incarnation, Ascension, St. Bartholomew's, St. Thomas', All Souls, Holy Trinity, 122d street, and St. George's. Of the boy choir churches are Trinity, St. John's, Varick street; St. Chrysostom's, Holy Trinity, Forty-second street; the Heavenly Rest, St. James', St. Mary the Virgin, St. Andrew's, Trinity Chapel, a famous choir back of the St. James Hotel, and Old Trinity.

Mr. L. A. Wood, of the Judson Memorial Church, Washington square, leaves this week for Hamilton, N. Y. Warren, Sr., is "down the country," Warren, Jr., "down the river" in a yacht. Mr. W. J. Hall, of the Church of the Heavenly Rest, is away, so is Mr. Douglas, of Zion and St. Timothy. Mr. Hall, of the Church of the Covenant, is with Mr. Bristol at their united home and school on Martha's Vineyard. Mr. H. M. Saunders passed through the city this week on his return from Europe and on his way to the Adirondacks. Frank T. Southwick is yachting around the Sound with Oscar Fay Adams, the poet. Mr. Stebbins, of Brooklyn, attended a hop at Short Beach last Saturday.

FANNIE EDGAR THOMAS.

FOREIGN NOTES.

A Rare Gift.—Pauline Viardot Garcia, now residing in Paris, has presented the Paris Conservatory with the original MS of Mozart's "Don Juan," which was in her possession many years.

Rubinstein Camping Out.—Rubinstein, who is camping out in the woods, near Dresden, has given his consent to play early in October in Bechstein's new concert hall in Berlin, which hall will be dedicated by a piano recital of Hans Guido von Bulow.

A Singing School.—A singing school has been opened at Gmunden, near Ischl, in Bohemia, by Pauline Lucca, for the education of female singers. The first opera sung by these young aspirants was "Martha."

Cablings.—London, July 23.—The Royal Italian Opera season, with its performances in Italian and French, came to an end to-night, and on Monday the German company will commence a series of representations, which are to be given nightly for at least one week. It is intended to produce "Tannhäuser," and "Fidelio" will be repeated. "Lohengrin" and the "Meistersinger," being both included in the repertory of the Royal Italian Opera, are, apparently for that reason, not to be played by the Germans.

More than one operatic enterprise is contemplated for the autumn. At the Royalty Theatre, which has recently passed into the hands of a new proprietor, a comic opera in two acts by Mr. Cotsford Dick will be produced early in

September. The composer has written his own libretto, which is entitled "The Baroness." At Covent Garden it is still intended to bring out in October an English version of the "Ring des Nibelungen."

Pollini, the manager of the German company now performing alternately at Covent Garden and Drury Lane, has arranged to produce Mr. Isidor de Lara's "Light of Asia" in a German version at the Hamburg Theatre under his direction. With the prologue shortened and with the last act and the epilogue omitted, this work will have much more the character of an opera than it possessed when it was brought out at Covent Garden half in opera, half in oratorio form.

A. Van Biene will open the Prince of Wales Theatre July 30 with "The Broken Melody." The plot deals with the machinations of a countess who endeavors to breed dissension between an elderly composer, a Polish refugee, and his young wife. The broken melody represents an interrupted strain which the news of his wife's sudden flight prevents the musician from completing. In the second act Mr. Van Biene performs a "reverie" on the violoncello.

Despite the published statements concerning the condition of the throat of Jean de Reszké, the tenor, in which it was asserted that the trouble is simply the result of overwork while in America, it is rumored to-night that the condition of his throat is serious. His physicians, it is stated, think that the trouble is either a cancer or a tumor, and express grave doubts as to his being able to sing again. They positively assert that he will not be able to appear again within a year.

There was no performance at Bayreuth to-day. "Tannhäuser" will be performed to-morrow. The festival this year is exciting much less interest than heretofore, no new features being presented on the program. The English papers, which in past seasons daily devoted much space to critiques on the performances, this year completely ignore them.

Mr. Santley, the famous baritone, was much annoyed by a recent rumor that he would take charge of the instruction in vocal music at the new Manchester conservatory. An announcement of this sort, by suggesting the possibility that he would not be so free as formerly to make concert engagements, was prejudicial to his interests; and he hastened, therefore, to pronounce the story untrue.

Another Italian Success.—A new opera called "Mahomet II," was recently composed by a conservatory pupil, Ansonio de Lorenzi. It has just been produced at the Malibran Theatre, Venice. At the time Sonzogno offered a prize for the best opera; a prize which Mascagni won, Mr. de Lorenzi received favorable for his one act opera "The Fire Worshipper," which was afterward sung at the Rossini Theatre, Venice.

Pipe Organ Notes.—The organist at a Cardiff (Wales) church found several of the notes soundless. An examination revealed the fact that no fewer than six birds, including a robin, had built their nests in the pipes.

HOME NEWS.

Another Rumor.—Scheidemantel, the Dresden baritone, will visit this country this spring and appear in concerts, song recitals and probably in opera.

Payne Clark.—Mr. Payne Clark, the leading tenor of Hinrich's American Opera Company in Philadelphia, has decided to remain in this country the coming season and sing in concerts and oratorios.

Rosseau.—Miss Frances Rosseau, the soprano, who is to sing at Gilmore's concerts at Manhattan Beach this afternoon and evening, is a St. Louis girl. She studied in Paris three years under Marchesi and Marie Sass.

For Mr. Lambert.—Mr. Paulo Gallico, the Berlin pianist and composer, who has been engaged by Alexander Lambert for the New York College of Music, will arrive here on September 1. He will be heard in concerts next season.

Blakely Abroad.—Mr. David Blakely, of the Blakely Syndicate, is at present in Europe, where he is negotiating with the Kölner Männerchor to come to this country for the Chicago fair, and also to give a number of concerts in the larger cities of the United States.

Judgment Against Andrew Carnegie.—Judgment for \$7,500 was last week docketed in the county clerk's office against Andrew Carnegie, the millionaire steel manufacturer, in favor of the Continental Trust Company as receiver of the American Opera Company, of which Mr. Carnegie was president. The judgment is on the amount due, it is said, on his subscription to the capital stock of the company.

Give Him a New One.—Mr. I. V. Flagler has been delighting Chautauqua audiences this year, playing in his own masterful style. He possesses what is necessary to a good performance, namely, perfect technical facility, a thorough musical education and a complete mastery of the music to be played. Mr. Flagler believes that the most important musical point to be considered is the interpretation of the music. His hearers think there could be no better interpretation than himself. If the deacon's "one

hoss shay" had been called into requisition as much as the Chautauqua organ has been used the vehicle would not have lasted 100 years. Neither will the organ. Mr. Flagler wants a new one and plainly said so. This one has done its duty faithfully and well ("So has the organist," put in Bishop Vincent), but is growing feeble. Mr. Flagler hopes to see a new one if he returns next year.—Buffalo "Express."

A Jankoist.—Mrs. A. Pupin made her début as a pianist on the Jankó keyboard at a private concert recently given in New York. Her performance was warmly applauded by critics of acknowledged standing and will presently be repeated. Mrs. Pupin enjoys the honor of being the first lady who has successfully interpreted the Jankó system in this country.

Ruth Ann School Concerts.—The closing of the season of the Ruth Ann School, Sedalia, Mo., was marked by some excellent concerts at which vocalists and instrumentalists displayed the result of their studies. The musical department of the school is under the supervision of Mr. G. M. Chance, who is at present visiting this city.

Miss Heckle Sings.—Miss Emma L. Heckle, the popular soprano, sang recently at a concert at Long Branch with great success. Miss Heckle gave an aria from "Figaro" and an "Ave Maria" by Cherubini.

Karl Schimpff's Recital.—Karl Schimpff, the pianist, gave his sixth piano recital at the Hollenback Building, Wilkesbarre, Pa., last Friday evening. His program comprised selections from Chopin, Schumann, Haydn, Bach, d'Albert, Schubert, Rubinstein, Moszkowski, Paderewski and Liszt.

VOCAL TEACHER WANTED.—In September next by an important school of music in Canada. Must be a specialist of high repute, experience, best testimonials as to proficiency and character. Must speak English fluently. A certain sum guaranteed to the right man. Address W. X. Y. Z., care MUSICAL COURIER, 19 Union square, New York.

\$25.00 for a bright, lively, taking march, gavotte, polka or other piece that suits us. Must be easy yet brilliant. No elaborate music wanted. Unavailable manuscripts promptly returned if stamps are inclosed. Accepted manuscripts paid for, spot cash.

PHILIPS MUSIC COMPANY,
52 and 54 Lafayette place, New York.

Taming the Trombone.—The skill and ingenuity of the musical instrument maker have just succeeded in endowing the trombone player with new and somewhat startling powers. The trombone has always seemed an incomprehensibly stupid instrument to the uninitiated auditor. He hears a succession of notes dodging about a rather limited scale, and he watches the gentleman who is industriously engaged in pumping up the music; but on the surface there is something essentially inconsistent between the two phenomena, and he generally abandons the task of connecting cause with effect. A totally new kind of surprise is in store for him. It has hitherto been impossible to "mute" the trombone—as the neighbors of such as still aspire to proficiency upon it know by bitter experience. Cornets, horns and trumpets have all been muted, either by the intrusion of a wooden plug into the bell, or, in the case of the coach horn, by partly closing the bell with one of the hands of the player. In the trombone the bell is not only too far away to be muted in this manner, but the whole structure of the instrument makes such an operation impracticable. The problem has, however, been solved by an invention known as the "echo attachment." A piston placed just under the hand used in holding the trombone can be depressed by a touch of the middle finger, and is returned by a spring the moment pressure is removed. The effect of lowering the piston is to switch off the air current into a long and tortuous tube, the same length as the main body of the trombone. This terminates, not in a bell, but in a curious, irregular cone, so that the tone is not "blared forth," but only "gently tootled." The echo attachment is so arranged that the whole of it is hidden by the bell of the trombone when the player faces the audience. By its aid seemingly distant music can be produced in the front of the orchestra without the device of hiding the trombone behind the scenery, or in an angels' gallery; but, best of all, the trombone player's pupil can spend his evenings in fighting with his octaves and arpeggios without any risk to the eternal well being of his neighbors.—"Pall Mall Gazette."

The Aeolian.

The piano, unless played by an accomplished pianist, is not enjoyable, but the Aeolian can be played by a child, and be a source of pleasure.

The manner of playing this wonderful instrument is so simple that it can be learned by anyone in a week.

A visit to see this wonderful invention will be considered a favor.

THE AEOLIAN CO.,

18 West 23d Street, New York.

Poem for Composition.

THE ROSEBUD.

Wouldst thou be my rosebud,
Fair, and pure and white,
I should leave thee never,
Be it day or night.

In my arms I'd shield thee,
Lest the wintry gale,
Striving round my flower,
Rend her petal frail.

In my heart I'd plant thee,
Lest the scorching heat
Of the summer, raging,
Blast and kill my sweet.

Wouldst thou be my rosebud,
Bid thy thorns have rest,
Whilst I clasp my treasure
To my tender breast!

BERTHA E. STEVENS.

The True Art of Song.

ABOUT a year ago the following paragraph appeared in the "Evening Post": "No other musical opinion is perhaps so widely prevalent in England and America as the belief that of the famous prima donnas of the last few generations the vast majority were Italians. Indeed, it is currently assumed in an offhand way that almost the only singers worth listening to are and were Italians. But if we look at this question a little closer these judgments are seen to be almost ludicrously inaccurate. The famous Italian prima donnas Catalani, Alboni, Pasta, Grisi, &c., are almost all a mere memory to even the older ones of the present generation, and if we look at the names which are most familiar to-day we find that almost all of them are Austrian, German, French, Spanish, English or American. Even Patti is only half Italian, her mother having been a native of Spain, where Patti herself was born. The two famous sisters Viardot-Garcia and Malibran were born in Paris, of Spanish parentage. Jenny Lind and Nilsson were Swedish; Tietjens and Gerster Hungarians; Lucca, Mallinger, Parepa Rosa, Peschka-Leutner, Materna, Di Murska, Wilt, Sembrich, Austrian; Billington, English; Desiré-Artot, Lagrange, French; Brandt, Malten, Sucher, Lehmann, Sontag, Schroeder-Devrient, Trebelli (Gilbert), German; Albani, Van Zandt, Nevada, Hauk, &c., American. . . . Yet, even if this list of the nationalities of singers were pasted on every lamp post and telegraph pole throughout the land, the majority of people would continue for a generation or two to believe that Italian singers are the best in the world, and in fact the only really good ones."

If the season of opera at the Metropolitan Opera House, has taught any good lesson at all it has been to enforce the truth of these sentiments. Although the Italian singers preponderated numerically in the list of vocalists, only two of them, Scalchi and Ravogli, achieved a notable degree of success. The best work was done by the Germans Lilli Lehmann and Paul Kalisch, the Polish Edouard and Jean de Reszke, the French Lassalle, the Americans Eames, Albani and Van Zandt. Of the ten leading singers only two were Italians, and this is about the proportion elsewhere. Yet the Italian myth flourishes and will continue to flourish, and the vocal teachers, 98 per cent. of whom are charlatans, will continue to say that the Italian method is the only true one for the voice, in spite of the evidence they have had this year of what the French method has done for the De Reszkes and Lassalle, and the German for Lilli Lehmann.

If we trace the old superstition regarding Italian singers and Italian singing to its source we find a very simple explanation of it. It takes us back to the time of instrumental vocalism; the time when operagoers preferred above all things prima donnas who could sing runs, trills, and do all sorts of vocal embroideries. It was considered good art to degrade the voice to the function of a flute or a fiddle, running up and down the scale without paying any more attention to the words of the text than a flute player does. Now, this kind of vocalism (which is still popular with the illiterate in music) came from Italy, and the non-Italian singers who learned it assumed Italian stage names, so that all the world gradually came to believe that the art of song (*i. e.*, of florid song, the only kind then popular) was a monopoly of Italian singers.

Times have changed, and Patti alone remains to give us an idea of the art of florid song in the days when it was cultivated to the exclusion of real vocal singing. But there were at all times musicians who recognized the vulgarity of the florid style. One of these was Schubert, the greatest melodist of all times and the creator of modern lyric song. In some recently published reminiscences of Schubert by Spaun we read how the composer of the "Erkling" used to be delighted by the vocal art of the prima donna Milder. One evening after a performance of a Gluck opera he went to a tavern with his friend the

poet Mayrhofer. Their enthusiastic discourse on the great singer was rudely interrupted by another man present, who declared that it was a disgrace to engage such a singer as Milder, as "she could sing no runs or trills." This was too much for the enthusiasts. Schubert jumped up, throwing over his beer glass in his excitement, and gave this lover of florid song a piece of his mind as to what true singing meant. "He was glowing with rage," Spaun adds, "Schubert, who was usually so amiable that he seemed not to know what anger is."

Another eminent musician, who is fortunately still among the living, the great violinist, Professor Joachim, recently gave his opinion of the florid Italian method of singing in a very neat sentence. Having been asked why it was he showed so little sympathy with the admirers of a certain cantatrice, celebrated for her wonderful execution of roulades, &c., "What would you have?" was his answer. "Here have I been all my life endeavoring to imitate on my violin the exquisite tones of the human voice; this singer, on the contrary, only seeks to imitate my violin." In other words, the favorite Italian vocal style is really instrumental, while it remained for the German composers, Schubert, Schumann, Franz, Weber and Wagner to develop the true vocal style in which the poetry is of equal importance with the melody, and vulgar ornaments are eliminated.—H. T. Finck in the "Post."

My Own 16 Compositions.

(Set to music by Straylatchkey and published by Screamer & Son.)

I am a program committee man
Of the M. T. N. A. scope and plan;
The artists who come, both woman or man,
Perform sixteen of my own compositions.

I send a protest whenever I can,
The horizon both east and west I scan
To find to someone to sing or bang
Other than my sixteen compositions.

But all my efforts are under a ban,
They scream, they scratch, they whistle, they slam—
Bang go my sixteen decompositions.

Heppe's Music Chart.

PERHAPS nothing in the course of instruction encountered by a pupil is so fraught with labor, perplexity and discouragement as acquiring a knowledge of the staff, the position of the note on the staff, its name and the key on the piano or organ corresponding with the same.

It is a more than ordinary bright pupil who can, after one lesson, retain this information, and it is usually a matter of going over the same ground in the succeeding lessons before the pupil comprehends intelligently and lastingly these important primary features in a musical education.

As an aid to the teacher, as a guide to the pupil, the "music chart" published by C. J. Heppe & Son, 1117 Chestnut street, Philadelphia, seems to fill exactly the requirement. Constantly before the pupil on the keyboard of the instrument, there can be no possibility of a mistake, or of forgetting the name of note or position, either on the staff or keyboard.

The teacher says to the pupil, "This is middle C," pointing to the proper key on the piano. It is the easiest matter in the world for the pupil, with no guide but memory, to become confused when alone, and hesitate over the C, whether an octave lower or higher than middle C, and the teacher returning for the second lesson finds that the pupil in the confusion has decided upon the wrong one.

This could not possibly occur with middle C or any other note if a chart was used, as all of these fundamental features are clearly defined and in such a manner that a mistake cannot occur, and much of the discouragement and extra labor incidental to first teachings almost entirely obviated.

"Light of Asia" in German.—Pollini, the manager of the German company now performing alternately at the Covent Garden and Drury Lane, London, has arranged to produce Mr. Isidore de Lara's "Light of Asia" in a German version at the Hamburg Theatre under his direction. With the prologue shortened, and with the last act and the epilogue omitted, this work will have much more the character of an opera than it possessed when it was brought out at Covent Garden half in opera, half in oratorio form.

THE FAMOUS
New York Conservatory of Music,

ESTABLISHED 1863—CHARTERED 1865.

Removed from Fourteenth Street to the Large and
Elegant Building,
112 EAST EIGHTEENTH STREET,
Between Fourth Avenue and Irving Place.

THE EMERSON PIANO IS USED.

Correspondence.

Toronto Topics.

JULY 23, 1899.

LEST you should imagine that my long continued silence was an indication that Toronto has been wiped off the map, I think it well to advise you to the contrary. Musically we are asleep, *i. e.*, there is no summer season in music in Toronto. It's a mighty good thing, too, as after such an experience as was afforded by the season just closed it's well to call a halt and take stock.

Some of our principal musical societies are in a very much don't-know-how-they-stand position. The Philharmonic, which is a joint stock company, is hampered by a debt just about double its subscribed capital. This is a sad state of affairs for a society which is generally considered as the most important in Canada—an importance that has been maintained for some twenty years. Although I have heard nothing save rumors on the street to that effect—certainly nothing authoritative—it would not surprise me if the Philharmonic crawls into a hole. "Hard Times" would be an appropriate epitaph.

But Mr. F. H. Torrington won't be in that hole. Oh, no! If the Philharmonic evaporates it will not have been Mr. Torrington's fault. No man ever worked harder or more thoroughly deserved favors from the hand of fate than he. Like What's-his-name, he'll rise up from the ashes of the defunct past and shine with greater effulgence than ever. In the dim vista of the future (that's correct, is it not?) I see a new Philharmonic, with sinews of war in abundance, new blood, new policy, complete organization, enthusiastic popular support, new, new, new—why this must be heaven!

A piece of gossip I greatly regret to be obliged to report is that Mr. W. Elliott Haslam, in consequence of illness, lasting since the autumn, has sent in his resignation as conductor of the Haslam Vocal Society. That organization won enduring fame for the excellence of its work in unaccompanied part song concerts. I hardly imagine that it will be continued, unless, indeed, its admirable founder should return to Toronto. At present Mr. Haslam has left the city for medical treatment and recuperation at Mount Clemens, Mich. He was also director of music at St. James' Cathedral, the most important Episcopal church in Toronto. There he had a very fine choir. Mr. Haslam's successor at St. James' is Mr. E. W. Schuch, a well-known and successful Toronto musician.

Mr. Schuch is one of our musical geniuses who is climbing the ladder of fame three rungs at a step. Besides the above mentioned important appointment he has been elected conductor of the Toronto Vocal Society, which previously for two seasons was under the direction of Mr. W. E. Buck. The latter gentleman is said to be forming a male voice chorus for next season, to be called the Apollo Club.

Mr. F. d'Auria, one of our prominent musicians, is out with a newspaper appeal for the support of an orchestra in Toronto. He wants the blessed public to come forward with \$5,000 to back the scheme. Mr. d'Auria two seasons ago had a very fair orchestra—the Toronto Symphony—but it died for want of sufficient patronage. Too bad! But if he or anyone else thinks that the Toronto public can be induced by newspaper letters alone to put up shekels in support of music he has still a disappointing lesson to learn. Besides which, there is a little tale yet to be told—a surprise party. But that I am not now at liberty to divulge. Wait a bit. It's coming.

For some time brutal fellows have been addressing me by my MUSICAL COURIER *nom de plume* "SMIFF." I adopted the name originally not because it was pretty, funny or euphonious, but as a sort of contra distinction to those correspondents who dig up classic name *ad nauseum*. "SMIFF" IS DEAD. Yours truly, EDMOND L. ROBERTS.

The Binghamton Musical Festival.

THE second annual musical festival opened last evening at the Opera House, June 28, with the children's concert, Messrs. Baker's and Severson's orchestras playing the "Faust" overture, after which the children's chorus, numbering about 250, sang several fine choruses, such as "Life Thine Eyes," from Mendelssohn's "Rijah," the spinning chorus, from Wagner, &c. Their singing was good and received with great applause. The program was further varied by solos of Miss Jessamine R. MacDonald, a soprano of this city, and Miss Freyburger, contralto, of Hartford, Conn., and they were also heartily applauded and encored. But the aria "Ernani, fly with me," from "Ernani," by Verdi, introduced the boy soprano, Cyril Roderic Tyler. He was received with a storm of applause, which was renewed with encors after every one of his selections. He became the topic of musical conversation during the whole festival.

At the matinee on Wednesday afternoon Bauer's Orchestra, of Scranton, Pa., took part and Mr. Edwin Isham made his first debut. This gentleman has a fine baritone voice, sings with considerable spirit and taste and his singing was much admired and encored, but the "Serenata" by Moszkowski, entirely a piano composition, might be omitted. The grand concert of Wednesday evening introduced Mrs. Ida Klein, who won instant favor by her brilliant singing of the "Jewel Song," from Gounod's "Faust," and received prolonged applause and encore. The appearance of the four artists for the "Stabat Mater," Mr. Campanini, Mr. Hushnell, Mrs. P. Walker, Miss Olive Fremstadt, was the signal for a tremendous ovation, and the enthusiasm increased with the singing of their parts in the "Stabat Mater." The chorus, under the direction of Carl Zerrahn, did excellently and the whole performance was very satisfactory.

The new male chorus of this city, under the direction of Mr. King, sang the soldiers' chorus from "Faust" very pleasingly. One of the principal attractions of the Thursday matinee was the piano solo by Mrs. G. Tracy Rogers, of Binghamton, op. 22, andante spianato and grand polonaise by Chopin, with orchestral accompaniment, and conducted by C. Zerrahn. She played this difficult work from memory with an excellent, clean execution, perfect tempo and good phrasing, which puts her in the front rank with any lady solo artist. As an encore she played op. 55, No. 1, nocturne, by Chopin. The performance of "The Messiah" on Thursday evening was also good, but only twenty numbers were given. The "Hallelujah Chorus" was sung with spirit and power, the audience rising from their seats. Friday afternoon's matinee introduced the Welsh Prize Choir, from Scranton, Pa. This famous choir has taken prizes wherever they have appeared in choir contests. Their conductor is J. F. Watkins.

The Friday evening concert consisted again of solos by the different artists, the Welsh Choir and the great chorus, and also the duo of the tower scene from "Trovatore," sung by Mrs. Klein and Mr. Campanini. It was another rare treat to hear this duo rendered by two such artists, and a repetition was demanded. Miss O. Fremstadt and Mr. Hushnell, who on this occasion made their first debut in our city have beautiful voices, and their fine appearance and singing gained the warmest reception of the whole audience. Prof. S. R. Racklyeft, of this city, also created a very agreeable im-

pression by his fine singing of the bass solo in the chorus "Crowned by the tempest."

To Mr. Carl Zerrahn, the veteran conductor, great praise is due for the masterly work of bringing those mixed amateur forces together to do such good work as they did. Miss Florence Brown, perhaps one of the most accomplished piano accompanists, received due recognition from Mr. Zerrahn and the distinguished soloists.

Professor Elton also deserves great credit for his untiring labor for this good cause; but we recommend to begin the rehearsals earlier and a more exact examination of the singers. The people of Binghamton and vicinity have given this musical festival all possible support, and it became a great success in every respect. At the close we feel happy and proud to be able to congratulate the energetic and able managers, Messrs. Delavan and Clark for their grand success. May all others be crowned in similar manner!

RAPP.

Leavenworth News.

LEAVENWORTH, July 16.

ON looking over the enlarged number of THE MUSICAL COURIER I find in the program of the Music Teachers' National Association, on Tuesday, the name of C. A. Preyer as composer of the sonata for piano and violin played by H. J. Kroesen and Johann H. Beck, and thinking, after hearing Mr. Preyer's music, something in regard to him would interest the teachers who heard and judged his composition I will copy an authentic account of his reception in Vienna by Leschetitzky, Paderewski's great teacher, who has expressed himself pleased with him as a pupil.

Mr. Preyer went to Vienna unheralded and did not take the precaution of writing the great teacher. When he presented himself his hair rose and his hopes fell.

"Why did you come?" was the first sentence that greeted him, Leschetitzky explaining with warmth, "I have all the pupils I am willing to take and there are now 100 letters on my desk from America unanswered."

In a letter written to friends here Mr. Preyer admits that this sort of a reception was a little more than he had bargained for.

"What am I to do, sir?" said he "I have come all the way from America to you."

Leschetitzky, with a decidedly unpleasant look, said, as he spread a piece of music on the rack—and, incidentally his high strung suppliant—"We'll see how you play."

Shaking with nervousness Mr. Preyer metaphorically walked to the cannon's mouth and touched her off. After the explosion he was immensely relieved to have the great master say, "Your touch is good and you read splendidly. Of course you are nervous; all pianists are nervous."

This ended the interview and he was informed that he was an accepted pupil. Mr. Preyer is one of our most successful teachers, and his compositions are full of merit. Mr. Preyer plays Chopin with a delicacy perfectly irresistible.

Last night the Court House square and the streets adjacent were thronged with listeners to the music of the Soldiers' Home Band, under the direction of Mr. Pedro Myrrelles. The program was given with much taste and spirit, and was as follows:

March, "Semper Fidelis" Sousa
Overture, "The Dance of the Goblins" Lorraine
Waltz, "Amoretentanae" Gungl
Selection from "Ernani" Verdi
Euphoneum obligato Verdi

Mr. Horatio Campbell.

Potpourri, "Here and There" Flocton
Song and dance, "Laugh, oh come!" Wheeler
Mr. Myrrelles is very apt in his selections; there is always something for all. The two last numbers sent those of popular tastes home happy, while No. 4 was found to be quite satisfactory to those of cultured tastes. Mr. Campbell has only just arrived from England, where he was formerly solo euphoneum of the Grenadier Guards, of London, Dan Godfrey leader. This was his first appearance here. His solo was rendered with great breadth of tone, with fine phrasing and taste; he also is the possessor of a superior euphoneum. We bid him welcome.

E. R. JONES.

Providence Music

PROVIDENCE, R. I., July 25.

THE last two months have been barren of anything in the shape of concert performance until the Riverside Choral Society, a suburban organization, sounded the final note of the season with its two concerts on the evenings of June 30 and July 1. The programs were of a miscellaneous character, but made up of excellent music, both vocal and instrumental. The most important choral number was Mendelssohn's "Hear My Prayer," the beautiful solo being finely rendered by Miss Mary Woodhull Coombs. The other solo performers were Mrs. Arthur W. Joyce, soprano; Mr. Edward Holden, tenor; Mr. E. F. Brigham, basso, and Miss Evangeline Larry, violinist. Both concerts were well attended, and it is a pleasure to note the steady advance made by this society during the three years of its existence, for which much credit must be given to their efficient conductor and able "all round" musician, Mr. E. F. Brigham. Besides the successful direction of both concerts Mr. Brigham contributed to the first program a well played group of piano solos by Chopin and Rubinstein, and to the second an aria from Verdi's "I Vespri Siciliani" and two manuscript songs of his own. Miss Larry's excellent violin playing was a marked feature of the last concert.

The custom of giving "pupils' recitals" at the close of the season has grown to formidable proportions in the last few years. Some of the teachers in fact do not wait till the close of the season, but give them at intervals all along through the winter and spring. Advertising is, of course, the principal object, and the results looked for in that direction are no doubt attained. Whether it is a good thing for the pupils—or some of them at least—is quite another question. It is not an uncommon thing for Mr. A or Miss X to very much overrate the flattering encomiums bestowed by well meaning friends for their performances on such occasions and to confound their partial praise with the genuine applause compelled from an audience of strangers by real artistic work. Result—they soon get to think they "know it all," and hang out a shingle on their own account, with more or less disastrous effects upon those who in turn become their pupils, and a further result of undermining—usually by the cheapening of prices—the business of those who, by reason of thorough study and long experience, are really qualified to teach. We are overrun by a horde of incompetent teachers, and a large part of them have entered the ranks through the gate which I have indicated.

But leaving argument and returning to my task as chronicler I will only say that the "annual" recitals were more numerous this year than ever before. Without having kept an accurate tally I should say that more than a score at least came off during May and June. Of these the ones which merit special mention, by reason of large audiences, quality of musical work or both together, were those of Mr. and Mrs. Edward Hoff man (piano and vocal), Mr. Clarence G. Hamilton (piano), Mr. Hans

Schneider (piano), Miss Fannie Clifford Thompson (vocal) and Miss Evangeline Larry (violin).

The musical season of 1891-2 has been a peculiar one, so far as this city is concerned. Nothing has ever approached it in the quantity of music offered, and it is but fair to say that a great deal of it has been of a very high quality. But it is not possible to find paying audiences for so many concerts, attractive though they may be in their programs and the high reputation of the performers. The number of people who will patronize good musical performances is fully as large here (in proportion to our population) as anywhere, but they cannot go to concerts every night in the week, which is practically what they have been invited to do this season. Then the entertainment "course" business has been greatly overdone and helped to diminish the attendance upon regular concerts. The inevitable result was that toward the end of the season it was almost impossible to muster an audience for anything. For instance, when Emil Mollenhauer's orchestra came here about the middle of May, with Whitney Mockridge, Max Heinrich and Franz Rummel, less than fifty tickets were sold in advance, and an audience of not over 300 could be got together by giving away the tickets to anybody who would go. It was one of the best concerts of the season for all that.

I am glad to be able to say that the artists did not allow the beggarly attendance to influence their work. Heinrich was suffering from a cold, in spite of which he sang magnificently, and so did Mockridge, while Rummel played as well as I ever heard him. The work of the orchestra, especially in the Wagner excerpts, was of a very high grade. Everybody knew well enough that it would be a fine concert; they were simply too tired to go.

The quartet at Grace Church was reorganized at Easter by the engagement of Miss Gertrude Blake, of Boston, as soprano; Mrs. Julie Brown, as contralto, and Dr. C. B. Davis as tenor. Mr. Gustav Saacke remains as bass, and Mr. N. B. Sprague as organist and director.

It is strongly rumored that a complete turnover will take place in the fall at the First Universalist Church, whose quartet choir have served for periods varying from twelve to seventeen years. But now the axe is to fall on all alike, and a chorus choir—or chorus with quartet—be substituted under the direction of Mr. Jules Jordan. Mr. Clarence G. Hamilton is named as the most probable candidate for the organist's position.

The usual summer exodus of musicians and teachers has already taken place and but few are left in town. Mr. Wm. H. Arnold, organist of St. Stephen's Church, and Mr. Walter J. Towne, tenor of the First Congregational (Unitarian) quartet, sailed for Europe early in June for two or three months of combined pleasure and study.

WM. A. POTTER.

Music in the White Mountains.

LITTLETON, N. H., July 25, 1892.

AS you know, I came to the White Mountains to rest. I felt the necessity of escaping for a time from the metropolitan "pace that kills," so I resolved to "foot it" at a much more moderate gait, through the "Switzerland of America." Now it is a fact that, much as I adore music, I actually aimed to leave the divine art behind me. "Absence makes the heart grow fonder," or words to that effect. It was my desire to hear music only in the singing of the birds, the soothing of the trees, the rippling of the brooks and the rumbling of the approaching thunder storm. But, alack, it has been proven to me more forcibly than ever before that music is omnipresent and universal.

Strolling into that magnificent hostelry, the Profile House, I encountered the strains from a really excellent orchestra of eight pieces, made up as follows: Theodore Human, first violin; Edward Bates, second violin; Lewis Bache, viola; A. B. Stockbridge, cello; Emile Goldstein, bass; Frederick Blanchard, cornet; Florieng Record, clarinet, and George H. Wilder, flute. Mr. Human, the director, has during the past season been a big man in Theodore Thomas' Chicago Orchestra. The others, with the exception of Mr. Wilder, are members of the Boston Symphony Orchestra. Mr. Wilder, who is a fine flutist, is a young man from Montpelier, Vt., a graduate in piano playing of the New England Conservatory of Music and a composer of promise. The Profile House orchestra plays some of his compositions with excellent effect. Wilder is a growing man, and I predict for him a national reputation. In spite of my desire to give my ears a rest, it was a genuine pleasure to hear this dainty little band.

Well, I strolled on and ran across a small sized orchestra at the Sunset Hill House, Sugar Hill, in charge of Mr. George P. Wendheiser, of New Haven. Escaping as soon as possible, I fell in with more music at the Sinclair House, Bethlehem, where three gentlemen—Messrs. F. H. Condit, violinist and leader; F. A. Rind, pianist, and C. O. Koppitz, cornetist—make inspiring sounds for dancing. Footing it over to the Crawford House I found a good orchestra under the direction of Mr. E. B. Marble, while O. A. Whittemore's orchestra, of Boston, welcomed (?) me to the pleasant precincts of the Fabian House. Dropping in casually one day at the Mousilauke I heard a delicious tenor voice in the parlor. The voice proved to be that of our friend Mr. James H. Ricketson, the successor of "Teddy" Toedt at St. Bartholomew's, New York.

The convention of the New Hampshire State Music Teachers' Association at The Weirs this week will doubtless scatter music throughout this region by the carload. Here in Littleton, at the Oak Hill House, is a female orchestra of three—violin, piano and cornet. They play every evening, rain or shine, and I find myself able to endure it, simply because the cornetist is quite fair to look upon and not nearly the blower in the daytime that she is in the evening.

Without doubt if I wander farther in this locality I shall discover other orchestras, but I propose to call a halt. Before closing let me ask your attention to a bona fide card which was handed to me the other evening in a hotel where a hop was in progress. I quote it word for word, names and all:

PALMER'S ORCHESTRA,

WHITEFIELD, N. H.

Best Orchestra North of Concord, N. H.

CHARLES W. PALMER, First Violin and Prompter.

PERLEY BOSTWICK, Clarinet.

FRANK H. PALMER, Cornet.

MISS MATTIE SMALLEY, Pianist.

Second violin, flute, bass and trombone will be added

on large jobs.

Satisfaction Guaranteed.

Telegraph or address,

F. H. PALMER,
Lock Box 24, Whitefield, N. H.
Manager of orchestra and campaign music. Special
attention paid to answering all correspondence.

"Added on large jobs!" Isn't that funny?

In spite of my sufferings and hard luck, as above described, I am still, after all,

Yours for music,

ADDISON FLETCHER ANDREWS.

Philadelphia Correspondence.

DONIZETTI'S "La Favorita" was revived at the Grand Opera House on Wednesday last. The performance, which was a tolerably effective one, was given with Clara Poole as "Leonora," Guille as "Fernando," Del Puente as "Alfonso" and Viviani as "Balthazar." Mrs. Poole was an excellent "Leonora" and sang "O mio Fernando" with expression and taste. Guille, Del Puente and Viviani also sang to good effect. Mr. Hinrichs conducted with care and discretion. The remainder of the week was devoted to the "Flying Dutchman," "La Juive," "Cavalleria" and "L'Amico Fritz," "Faust" and "Maritana."

On Thursday evening I had the pleasure of witnessing a charming outdoor performance of "As You Like It," given on the lawn at the country residence of T. Henry Asbury, at Oak Lane, one of the prettiest and most fashionable suburbs of Philadelphia. Peculiarly adapted to the open air, Shakespeare's ever delightful comedy was possibly never given with more appropriate or more romantic environments. The stage, placed beneath the shade of beautiful trees in a happily chosen spot, presented a most idyllic picture. Incidental music was furnished by the Mendelssohn Quartet and an orchestra under the direction of Henry Herzberg.

Arthur Lewis as "Orlando," Zeffie Tilbury as "Rosalind," Frank C. Bangs as "Jacques" and Lydia Thompson as "Audrey" were assisted by a number of talented local amateurs, conspicuous among whom was Mr. J. B. Colesberry, whose "Touchstone" was a very creditable performance.

A. H.

How I Started to Get Up an Orchestra.

FROM an early age I always took a double barreled interest in music and musicians. Their triumphs and struggles were my favorite themes of conversation. I took Beethoven in my tea and Wagner (simplified) in my soup. German bandsmen were angels, female soloists became endowed with all the cardinal virtues, and the long haired conductor, with his white kid gloves, was, by a similar magnifying process, metamorphosed into a being too pure, too ethereal to be spoken of in the language of common sense Christians. Alas, how are the mighty fallen! Why does the charm no longer work? Why should a German band now no longer cause any feeling in my heart save a sinful yearning for a Gatling gun? Why? Listen, and hear the reason!

At the age of twenty my musical accomplishments were limited to playing the piano and the long suffering flute. Destiny compelled me to take up drumming lightning rods as an employment, but the fire was not to be quenched; it defied all attempts at extinction, and breaking forth all the more eagerly for a somewhat prolonged restraint—declared itself in a sudden and formidable determination—a determination destined (if it bore fruit) to lower the rents and building leases around my quarter of the town to a considerable extent.

The town happened to be New York, the quarter Twenty-second street, and the great idea was no less than a project to "get up" an orchestra of thirty pieces or so and install myself as their conductor.

No sooner said than done. I was personally acquainted with the owner of a small concert room, who offered to let me hire the place for rehearsal on reasonable terms.

A few days later the following "ad." appeared in the "Herald" (concocted by myself and the owner of the temple of art):

WANTED—Violin, cello, flute, clarinet players, &c., for a new orchestral organization. Address X. van Hoot, 300 West Twenty-second street, New York.

The following morning as I sat in my study wading through the score of "Siegfried" on the piano, the dusky Ethiopian ushered in a knockkneed, lantern jawed individual with pale flaxen hair (which wanted cutting badly) and a shabby pair of black trousers very baggy at the knees.

"I presume you call about the advertisement of yesterday?"

The pale face lit up with a smile. "Yes, sir! I am a violinist of over ten years' experience, and I thought that perhaps I might be able to play solos—"

"Where have you studied?"

"Sir, I am a pupil of Joachim's; I played for two years in the celebrated Blatherskite orchestra—"

"Excuse me, but I fear we do not need soloists. All we want is to get together a body of experienced players to perform overtures and symphonies. I forgot to mention it in the 'ad.,' but I fear there will be no solos beyond the usual orchestral ones."

The pale young man's countenance fell.

"Sir, in consideration for my distinguished professor, I do not think that I could play in an orchestra."

"In that case permit me to wish you good morning!"

So he went. The musical market was not dull, however, and ten minutes later another individual was ushered in. He was also a violinist, a special pupil of Sarasate's; he wanted to play solos and talked darkly about wiping out the insult in blood when I offered him a position in our orchestra. Finally he consented to withdraw.

Come, thought I, this will never do; are there no players in this metropolis who will consent to take part in a Beethoven symphony or a Wagner prelude?

A ring at the bell. The domesticated Ethiopian ushers in a tall young lady with a red parasol and black gloves.

"Sir, I am a pianist. I have performed in Paris, Brussels, Vienna, also in—"

"You are a pupil of Liszt, I presume?"
The young lady's face lit up at once. "How did you know that?"

"I have noticed—ahem—I guessed it."
"Well, you have guessed right. I studied for five years—"

"Madam, pardon my forgetfulness, but I ought to mention that we are not in need of a pianist; ours is an orchestral affair altogether. I fear there is no demand for—in short—disgusting weather is it not? Good-bye."

So she left and took her red parasol along with her.
The next customer was a flute player. He had been for two years soloist in the celebrated Killmore Band.

"You have studied in New York?"

"No, sir, in Paris! I am a first prize of the—"

"Ah, pardon me for insinuating that you studied anywhere except in Europe. Will you favor me with a solo?"

To cut the matter short, he produced from a wooden case a six holed club, covered with gaudy nickel plated keys.

Then he set to work. Let us draw a curtain over the painful scene. In five minutes the workmen in the factory opposite left precipitately. They thought the whistle had blown. My next door neighbor sent in his card threatening a diminution of my family that would make the coroner's heart leap for joy.

At last I shut the door on the "genuine Meyer" and drank some Moxie to quiet my nerves.

During the next hour nothing noteworthy happened. A couple of violinists (pupils of Joachim and Sarasate) and a pianist (a pupil of Rubinstein) came, and went forth contemptuously on discovering that their valuable services were not required.

At last a diversion occurred. A short, sprightly gentleman was shown in. I judged him to be a cornet player from the color of his complexion, which vied with that of an over ripe Mandarin orange. He was affable and talkative. He offered to play me the "Little Darling" triple tonguing polka, but I said it was not necessary. I was married and could hear as much triple tonguing and quadruple tonguing as I pleased—more if necessary. I said cornet solos were not needed when one had a healthy woman in the house.

But he refused to go. He offered to act as a conductor to our band for \$100 a week; said he had been conductor for two years, &c.

I asked him whether he played the piano.
He answered that of late years he had to "throw himself into the cornet," that his knowledge of the harpsichord remained but as a beautiful dream, too fair to be sullied by cold blooded criticism.

I hinted that he might throw himself out of the door with material advantage to all parties concerned—and he did.

That night I slept badly, and woke up with the lockjaw in the morning. What was my consternation to find the street blocked with incompetent pupils of celebrated professors. A heavily laden mud cart "stuck" on a bank composed of Liszt's pupils. They had to employ a steam plow to clear the gangway. The odor of Hungarian rhapsodies was so strong that three horses died from the effects. The driver of the mud cart claimed damages, the result being that I had to plank down \$100, and Judge Hackett sentenced me to a week in Sing Sing. My extreme innocence and inexperience pleaded as an excuse, however, and I was let off.

Often since that adventure I have read in musical journals about the hardships and privations of poor orchestral players, but then I think of my own experience with them and the fountain of pity ceases to flow.

LANCELOT BAYLY,

Later Bayreuth Cablegrams.

THE "Sun" last Monday contained the following account of the "Tannhäuser" performance:

BAYREUTH, July 24.—The performance of "Tannhäuser" remains the least satisfactory part of Cosima Wagner's work at the festival. The scenery and mechanical accessories are unsurpassed, the effects are magical in their smoothness and the magnificence with which they are produced; in short, the whole staging is as sumptuous and harmonious as art and money can make them. Last year the presence of Sucher as "Venus," Winkelmann as "Tannhäuser" and Reichmann as "Wolfram," was supposed to be a guaranty that the musical and dramatic depths of the opera would be touched as never before. Nevertheless, the whole performance was disappointing and in many respects was little more than amateurish. Sucher showed weariness from her efforts in "Tristan and Isolde," Winkelmann was conventional and lacked spirit, and Reichmann seemed equal to the full requirements of his part.

The performance to-day, although showing decided improvements over the work of last year, still was far below the Bayreuth standard. Despite the management's expenditure of 300,000 marks to bring "Tannhäuser" up to the plane of "Parsifal," this greatest of Wagner's operas, as distinguished from his music dramas, seems doomed to suffer by contrast with the rest of Cosima's work. This, perhaps, has been due partly to the fact that it is hardly suited to its frame, partly to the lack of effort on the part of the singers to rise, as in "Parsifal," to its highest interpretation. This year undoubtedly its defects may partly be attributed to the peculiarity of Mrs. Wagner, to which I referred in my last letter, of allowing the veteran interpreters to go and filling their places with members of the young guard. Certainly, at all events, the names of Gruening and Mailhac in the cast to-day do not suggest the carefulness and understanding in interpretation guaranteed by the names of Winkelmann and

Sucher, while to most persons the name of Wiborg, who sang "Elizabeth" last year as well as to day, suggests nothing at all.

Contrary to expectation, the titular part was given to-day better than last year. Although not a great "Tannhäuser," Gruening, of Hanover, was conscientious and painstaking, and altogether more in touch with the spirit of the composer than was Winkelmann. He lacked spirit, however, and there were no murmurs of admiration when he sang the familiar "Dir toene, Lob," &c. In the third act he appeared to better advantage, and the absolute stillness of the great audience during the star song showed that he had won their high approval.

Miss Wiborg, of Schwerin, as "Elizabeth," was less amateurish than she was one year ago. Then her voice was quite insufficient, her method and action were amateurish, and in fact her only qualification for the part seemed to be her youth and spirituelle appearance. To-day she showed that she had partly grasped "Elizabeth's" character. She realized its youthfulness, but unfortunately at the expense of some of its qualities.

Mailhac, of Karlsruhe, as "Venus," was at her best. She gave evidence of much intelligence and true dramatic instinct. Still, persons who have seen Lilli Lehmann in the rôle missed the seductiveness and passion with which she fills it.

As "Wolfram" Scheidemann, of Dresden, placed all of his associates at a disadvantage. Last winter he was called to Milan specially to sing this part, but neither there nor in Dresden has he sung it with such complete success. His solo in the first act, "Als du in kühnem Sänge," spellbound the house, and from that to the close of the opera he held the house completely under his influence. Several times the audience was upon the point of cheering him, and when the last words had been sung the building rang with cries of "Scheidemann!"

Doering, of Mannheim, as the "Landgrave"; Gerhäuser, of Bayreuth, as "Walther"; Liepe, of Berlin, as "Biterol"; and Zeller, of Weimar, as "Heinrich," were fairly satisfactory. The chorus was well drilled, and the ballet was worthy of high praise. Mottl led and again proved himself to be one of the foremost conductors of our time. On the whole anybody who has heard "Tannhäuser" in New York or Dresden need feel no regret that he was absent from the festival to-day.

On Saturday the official soirée was held at Wahnfried. It was dissimilar from former soirées in the particular that formal engraved invitations to it were sent out. Mrs. Wagner was assisted in receiving by her son and four daughters. There was a tremendous crush, more than 300 persons being crowded into the narrow parlors. Mrs. Joachim entertained the guests by singing delightfully several of Schubert's songs.

Of the financial success of this year's festival there can be no doubt, as not only were all the performances sold out weeks and months in advance, but by producing four works, "Parsifal," "Tristan," "Meistersinger" and "Tannhäuser," which were seen in former years, the great expense which the mounting hitherto incurred has been entirely obviated. The receipts will practically be clear gain, as there will be nothing but the salaries of those who take part to be paid, and it is said these are all or nearly all merely nominal. That the management, which means, of course, *imprimis* Mrs. Wagner, and then Adolf von Gross, the banker, her faithful friend and adviser, were willing in exceptional cases to pay comparatively large sums for artists worth big salaries may be gathered from the fact that they made an effort to secure for the parts of "Kundry" and "Venus" as high priced a singer as Lilli Lehmann, who, however, is not yet sufficiently restored to health to undertake so onerous a task, and who, therefore, declined what is still regarded in Germany as a signal honor—the call to Bayreuth.

BAYREUTH, July 25.—Almost fifty years ago, while resting in a country town far from the glare of the footlights, Richard Wagner began his response to the calls of his friends for an opera "in a lighter style." Wagner himself said that he was resolved that the work should be a comic opera. The result of his resolution was "Die Meistersinger von Nürnberg," which, however, was not completed until 1867, and is the eighth in order of the master's published works. In Germany "Die Meistersinger" is, of all Wagner's operas, the most popular. I use the word in its strict significance. With Mozart's "Don Juan" and Weber's "Freischuetz" it attracts most strongly the German bourgeoisie, and forms the connecting link between the high Wagnerian school and the people.

Perhaps for this reason, perhaps on account of the fineness of the weather, the absence of the high artistic element was more notable to day than heretofore, and the crowds which made their way up the hill to the Wagnerian temple seemed to consist mostly of pleasure loving and music loving Germans. The men and women of fame in art and society, who have been exceptionally few at the three preceding performances, were almost entirely lacking to-day. The Americans in the house were hardly numerous enough to be counted at all.

The performance, however, was a boon to all who witnessed it. "Die Meistersinger" probably has never been given with finer effect, and the work of the singers from beginning to end was a more than worthy close of the first series of performances.

In point of ensemble it was by far the best achievement of the festival. "Parsifal" and "Tristan and Isolde" showed finer individual effort, but neither was so finished in its entirety. The conspicuous part assigned to the chorus was an important factor in the work toward this result, for the chorus had been drilled with the utmost care and did its part with a smoothness, unanimity and spirit which I have never known to be equaled elsewhere. The minor parts showed the same conscientious and appreciative preparation, and the whole performance stands out as a happy realization of Wagnerian ideals.

Gura, of Munich, was "Hans Sachs." He has long been accepted as the best interpreter of the part, and to-day he was fully abreast of his reputation. Years have worn his voice, but his art is so consummate that it atones for all deficiencies of his vocal equipment. He has devoted a long period to the study of the part, and this, together with his natural sympathy with such a rôle, has made him the ideal of the German cobbler poet.

"Eva" was sung by Miss Mulder, royal court singer in Stuttgart. Miss Mulder is one of the young guard and does high credit to the sagacity of Mrs. Cosima. She was specially trained by the latter and was almost above criticism. She has a fresh voice of rare maidenly charm and a simple, innocent presence which won her the complete sympathy of the audience from the moment of her first appearance.

As "Walther von Stolzing," Anthes, of Dresden, surpassed expectation. His voice and stage presence were known to be satisfactory, but it was said that he is lacking in endurance. This proved to be otherwise, at least to-day, although the repetition of his part may tell upon him before the end of the festival. Anthes has a delightful pure tenor voice, an exceptionally agreeable presence, and a good appreciation of the requirements of his rôle. Although not to be compared with Reszke, he probably is the best "Walther" of the present day in Germany.

The audience held its breath as he sang the opening notes of "Morgenlicht leuchtet im rosenigen Scheine," and a suppressed ripple of enthusiasm passed over the house when his clear, happy voice died away, and the familiar prize song, which many had come scores of miles to hear, was ended.

As heretofore, Hoffmueller, of Dresden, in the part of "David" was capital. Nebe, of Karlsruhe, as "Beckmesser," observed the traditions conscientiously, and was satisfactory. Felix Mottl conducted masterfully. He is one of the first lions of the festival, and to-day his remarkable work was recognized in the cheers which followed the close of the opera. Dr. Hans Richter, of Vienna, was to have conducted to-day, but telegraphed that he was ill. He is confidently expected to be here, however, on August 14 to 18. Dr. Carl Muck, of Prague, probably will not be needed to conduct, although he was engaged by the management.

A feature of the performance to-day was the conducting by Siegfried Wagner, the master's son, in the first act. This is his first appearance in an active part. He is said to possess much talent. At the beginning of July he returned to Bayreuth from a trip half way around the world. During his journey he accomplished considerable literary and musical work, which, persons who have seen it say, shows high abilities.

Mrs. Cosima has high hopes of him. Certainly no man has entered the world with a finer heritage and better opportunities for his chosen career. Should his mother live she undoubtedly will abdicate in his favor within a few years, and should she die soon he will be the heir to her official position here.

The Wagner societies are not satisfied with the work at the festival this year or in the preceding year, and have held a meeting to discuss the best means of raising the standard of the performances here. The young guard of Mrs. Cosima was the subject of considerable veiled criticism, and the burgomaster spoke at length in favor of omitting the festival until the "younger singers could be educated to grasp their parts in the spirit of Richard Wagner."

The sentiment of the meeting was in favor of giving no more performances for three or four years. However, as I explained in my first letter, financial considerations and matters connected with the copyright on "Parsifal" will probably induce the management to continue the festivals as heretofore.

There will be sixteen more festival performances, seven of "Parsifal" and three each of "Tristan and Isolde," "Tannhäuser" and "Die Meistersinger." All seats which have been vacated since the opening of the festival have been sold.

A Curious Engagement.

THE first definite engagement made by the Chicago Columbian World's Fair in the line of music is now announced. The management has secured Mr. John P. Sousa, hitherto leader of the Marine Band at Washington, to organize a new band in Chicago which is to perform at the opening ceremonies in October. Mr. Sousa is to get \$6,000 a year salary. It is a notorious fact that the Marine Band under Sousa was a travesty in comparison with great brass bands here or in Europe. It was a blaring, glaring noise producer, and its success, wherever it had any, was due to the lack of discernment on the part of the public. We are speaking now *ex cathedra*, and not in the language of the daily newspaper reporter, who marches with a Grand Army procession, or Odd Fellows or Schutzen Corps, and reports his impressions of a marine band performance.

What Mr. Sousa is to do with a new brass band to be organized with heterogeneous material gathered on the shores of Lake Michigan is open to vast conjecture, but this much can be said also *ex cathedra*. A brass band is not created by special design; it is a matter of evolution, even if all the material is acceptable. It takes a long time to make a brass band a musical organization. Mr. Sousa may be a genius, but thus far he has not demonstrated it.

The Popularity of the Flute.

THE paragraph published in the issue of THE MUSICAL COURIER of June 8, entitled "The Decline of the Flute," has prompted me to reply, as it does a great injustice to one of the most prominent and beautiful solo and orchestral instruments of the present time.

For the benefit of those who may not have read this paragraph I will herein repeat it, and will then prove that our "London Critic" is decidedly in error in his statements:

"The decline of the flute's popularity is thus accounted for by a London critic: 'Modern orchestral composers have permitted the oboe and clarinet to elbow their way to the front, to the exclusion of a companion whose ancestry dates back to ancient Phrygia.'

"Gluck, who flourished before the days of the clarinet and who only had at his disposal a coarse toned oboe, was well content, notably in his 'Orfeo' and 'Alceste' to write fine melodies for the flute, while Händel, too, found its 'soft complaining' tones full of expressive qualities.

"With the invention of the clarinet, however, and the perfecting of the oboe the flute lost a great deal of its orchestral individuality. Composers, finding reed effects readier to their hands, became chary of according prominence to an instrument whose unsupported voice savored somewhat of antiquity and whose timbre lacked the color and character of the other members of the woodwind family."

It is true that for a member of years previous to the marvelous invention of Theobald Boehm, of Munich, the flute lost much of its popularity. This is not surprising when we take into consideration the numerous defects of the old German flute, which unfortunately still lingers with us and occasionally inflicts upon our musical ears its wheezy tones, false intonation and weak piping voice.

In 1832 Boehm produced his first model of the instrument that has since made his name immortal, and while this flute was a great improvement over the old system, still many of the old defects were apparent, owing to its having the conical bore same as the old German flute.

(To be continued.)

Octavia Hensel Here.—Octavia Hensel-Fonda and Mr. Fonda arrived here from Louisville, their residence, on Sunday evening. They are stopping temporarily at the Madison Avenue Hotel. Both are in the best of health.

THE MUSIC TRADE.

This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

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No. 648.

NEW YORK, WEDNESDAY, JULY 27, 1899.

NOTICE is herewith given that the organ called "Parlor Queen," advertised and sold by J. S. Leonard, Statesville, N. C., is a stencil fake organ. Leonard is not an organ manufacturer.

ONE of the leading music trade papers now defending that disgusting fraud known as the stencil states that it is tired of THE MUSICAL COURIER anti-stencil warfare. That's right.

AS a commencement of the newly arranged campaign of Hazelton Brothers, of which the trade will be duly apprised through these columns, the agency has been placed in Boston with E. B. Wood, of the Everett Piano Rooms, at 180 Tremont street. Watch now for development in the Hazelton Brothers' business!

EVER since the Cornett Piano Company moved into their new factory at 525, 527, 529 and 531 West Twenty-fourth street they have increased and expanded their business in both the manufacturing and commercial departments, until now they enjoy a trade commensurate with their excellence of product and their facilities.

A DEALER in Ashland, Ohio, writes asking, "Is there an organ factory managed by H. W. Allegre, Washington, N. J. If so what class of instruments do they make?" They make a low grade organ. Ask for prices; if they are quoted high don't buy; if they are quoted low try another low grade first before you buy.

DON'T forget Geo. P. Bent—Bent, of Chicago. He is straight and so are his goods. The trade mark he operates under is the word "Crown," universally known throughout the piano trade of the United States. Mr. Bent is one of those manufacturers and merchants upon whom you can rely absolutely and his word is better than many bonds.

IF the present pressure at the factory of the B. Shoninger Company at New Haven continues the company will be compelled to again enlarge their extensive piano manufacturing plant. One of the things of which record should be made is the fact that Mr. B. Shoninger, the head of the house, predicted this ultimate success when he first began making pianos.

A CARLOAD of pianos is not an unusual thing, but it seldom falls to the lot of a piano house at this time of the year to make such shipments. The Briggs Company, of Boston (C. C. Briggs & Co., of "Briggs with the Soft Stop" fame), have been doing this kind of business, regardless of the excitement of the mercury column and vacation demoralization. We notice a carload of their instruments as being shipped to the French Company, of St. Louis, last week.

RUMORS are circulating that Mr. Peter Duffy, president of the Schubert Piano Company, has option on some real estate in Harlem, for the transfer of which he can get \$25,000 bonus. Mr. Duffy is not only a big piano man, but he is a shrewd financier.

ON the 11th inst. work was commenced on the demolition of two old buildings on Fifth street near the post office at St. Paul, Minn., upon which will be erected one of the largest and handsomest buildings in the United States to be occupied by a music house. It is almost unnecessary to add that this house is the great firm of W. J. Dyer & Brother.

WE find the following in the Syracuse "Sunday Times":

After 12 years of faithful service, William Velasko yesterday resigned his position in the music store of Chase & Smith. For some years, under Col. A. C. Chase, he had the entire management, and as a judge of pianos he had few equals. Modest and unassuming, Mr. Velasko is regarded in the highest esteem by those with whom he had business transactions, and it is with regret that his many friends will hear of his retirement.

We do not believe that Velasko will open at Rochester with the Haines piano. Why should he?

THE following editorial (?) from a music trade paper indicates in a general way the mental expanse of the editors of this class of papers:

At the warerooms of Crawford, Ebersole & Smith, Mr. Ebersole greeted me cordially.

It is, as a matter of course, a foregone conclusion that Mr. Ebersole treats his visitors like a gentleman is supposed to greet them, but the inflated notions these little trade editors have regarding their own personality not only urge them to refer to such a commonplace incident, but they really believe it becomes a matter of trade importance to record such a simple fact.

From a dignified viewpoint it is an insult to a man like Ebersole to refer to the fact that he is endowed with elementary notions of courtesy. Everybody, with the exception of a blockhead of a music trade editor, can appreciate this. The humor of the situation is intensified when we reflect upon the possibility of crediting one of these music trade simpletons with the finesse necessary to discover a point like this. Imagine a rhinoceros solving a problem of Euclid.

THE STENCIL CAMP.

A DEALER at South Bend, Ind., writes to this paper as follows, and wants to know more about it:

The parties that are handling the Camp & Co. piano here claim that THE MUSICAL COURIER is alluding to the Camp & Co., Chicago, and not the New York. Is there a Camp & Co., Chicago, and Camp & Co., New York?

There is neither, and that is the trouble. There is no Camp & Co. Now, whenever you run across a piano called Camp & Co., whether it says Chicago or New York, it makes no particle of difference, the thing is a stencil box.

This very question illustrates the extent of the nuisance. A stenciler can put anything he pleases on a piano. He can say Camp & Co., New York, or Chicago, or both, or Oshkosh or London or Passamaquoddy. The thing is a sham from the start, and anything can be added to it to make it marketable.

Here is another letter on the same subject.

AURORA, Ill., July 13, 1899.

Editors Musical Courier:

In your journal bearing date June 15, 1899, I find an article on the Camp & Co. piano. As we were contemplating purchasing some of these pianos I write you for information as to the value of same. What is the real value of this piano?

The name Camp & Co., New York, is cast in the frame and a five years' warranty signed by Estey & Camp is given with each piano.

Please reply as soon as possible.

Yours very respectfully,

KIRK & PHILPOTT.

The above reply will answer for this communication. It may, however, be added that we are sorry for anyone contemplating the purchase of any kind of a stencil, whether it be Camp & Co. or Beatty or Swoger or University. A stencil piano is always a box and nothing more.

NOTWITHSTANDING the enormous growth of the manufacturing of pianos of the New England grade in the West, that piano continues to hold its own on the other side of the Alleghenies. This, too, with the continued and consistent advances in price, which have been compensated by the numerous improvements in case and interior workmanship. Thus far in 1899, that is for the first seven months, the output of the New England factory has been in excess of that of any similar period, and with the contracts existent and the surety of current orders the product for the year will be the greatest of any piano factory in the United States. There are claimants in the field who will tell you that they are the great factors in the piano trade in point of numbers, but Mr. Thomas F. Scanlan says nothing and shows figures that prove the above statement.

WHAT'S THIS?

AMONG a lot of inquiries the following surprises us considerably. We can hardly understand it:

BOONVILLE, Mo., July 2, 1899.

Editors Musical Courier:

Will you please inform me who makes the Camp & Co. piano? We think here that the same piano is sold under three or four different names—the Camp & Co., the John Church, or Root & Sons also as the name of the manufacturer—and they talk of them as being first class. We think them a very ordinary cheap piano, are they not? By answering the above you will confer a favor on an old music dealer.

Very truly,

Geo. O. Stacy.

John Church and Root & Sons are not piano manufacturers; neither are Camp & Co. Any of these names on pianos indicate at once that the instruments are stencil fakes or rather fake stencils. The John Church Company, of Cincinnati, and the Root & Sons Music Company, of Chicago, are interested in the Everett Piano Company, of Boston, whose pianos they control in their respective sections, but if these firms are engaged in putting stencil trash on the market we should like to know it. Any reliable information on this subject will be thankfully received by THE MUSICAL COURIER. Will our correspondent kindly tell us who sells the John Church or the Root & Sons piano, and whether it is called merely the Root & Sons or the Root & Sons Music Company?

Written on the Same Day.

FLORENCE, S. C., July 22, 1899.

Editors Musical Courier:

DEAR SIR—We find money in the South very scarce; however, we cannot afford to do without THE MUSICAL COURIER. Your manly warfare on stencil trash alone is worth much more than the price of the paper. May you prosper as you deserve, until every piano that is made will carry the name of its maker on it.

Yours very truly, KILLGOUGH MUSIC COMPANY.

RICHMOND, Va., July 22, 1899.

Editors Musical Courier:

We have been watching THE MUSICAL COURIER's wonderful progress in the last year or two, and we presume it is no more than right to say that it is "out of sight" as a music journal, being replete with news of importance to the trade in general. We have been reading THE MUSICAL COURIER for the past 10 years, and have, so to speak, gotten our education from this journal.

We are representing the Chase Brothers Piano Company and Chicago Cottage Organ Company, two as progressive and wide awake concerns as can be found on this continent. We sold at retail 96 instruments in May, 95 in June and from present appearances we will run 100 this month—all genuine, bona fide sales. The great trouble we experience is to get the goods fast enough from the factories.

The immense volume of business done by these houses is simply stupendous, and having had a practical demonstration of the methods and systems used by these two manufacturers, with no little "hustling" on our part, this business here has become eminently successful.

With best wishes for your success, we remain,

Very truly yours, RICHMOND MUSIC COMPANY.

—It is now announced that the heirs and former associates of the late A. H. Whitney, of Quincy, Ill., are arranging to capitalize the concern on a larger basis and build a large factory. Mr. T. D. Woodruff and Mr. Whitney's two sons, Frank and Joseph, are in charge of the affair.

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PHILADELPHIA.

The Blasius Rumors.

THERE is an old theory that tells us that a rumor that is false can be most effectually disposed of by paying no attention to it, but this theory, like many other old theories, is a fallacy. We can prove it in the case of Blasius & Sons, of Philadelphia, who have been in the hands of Dame Rumor for years past in connection with the Steinway agency, and who have said not a word, and who are as much in the grasp of the old gossip as ever, if not more so.

To get at the bottom of this thing, to probe into the situation and find what the true condition of affairs is, prompted our senior editor to visit the firm at Philadelphia in person, and the result of the call is embodied in the following revelations which may be interesting or not, just as the case may be.

The representation of the Steinway piano has been held by the Blasius family for thirty-eight consecutive years. Mr. Charles Blasius, Sr., the head of the house, was in the days of his activity one of the greatest Steinway salesmen in the country, and he reared the two sons, Lavin and Oscar, on the same lines and they erected in Philadelphia a marvelous piano and organ business, the commercial agencies rating them at a net worth of \$750,000 at the present day.

The firm made its fortune out of all kinds of pianos and organs sold during all this time, but its prestige was gained through the control it held of the Steinway piano. During the past ten years it began to reduce its representation of pianos, that is of the makes it handled, and gradually Blasius & Sons sold only two or three brands of pianos outside of the Steinway. During the past five years Mr. Lavin Blasius began to make experiments with a view to piano manufacturing, and when Albrecht & Co., an old Philadelphia piano manufacturing house, went to pieces, the Blasius firm bought up the business and incorporated it in its experimental manufacturing department. At first Albrecht pianos were made, but within the past few years all the time, energy and resources were devoted to the Blasius piano which suddenly loomed up as a strong competitor in Philadelphia.

With the advent of the Blasius piano, in fact nearly simultaneous with it, the firm began to drop all of its New York pianos, excepting always the Steinway, and gradually, with the growth of the output of Blasius pianos an advertising system was adopted that made the Blasius piano one of the very best known pianos in Eastern Pennsylvania and Southern Jersey. The daily and weekly papers, the secular and religious press, the programs of all kinds of performances, posters, country fences and city walls were all decorated with the words "Blasius pianos," and the amount of study and money expended on popularizing the instrument was such that comment naturally grew apace with each new and aggressive advertising scheme of the firm until it became a settled theory in the estimation of the piano trade that Blasius & Sons were bent upon pushing their own manufactured product ahead of any and all other pianos, including the Steinway.

In fact speculation has been indulged in by nearly every man in the trade. Every Philadelphia dealer, every traveling man from the East or from the West who stopped over in Philadelphia, every piano and organ manufacturer, and, as a matter of course, every music trade editor (and the latter knew less about it than any other class, also as a matter of course), everyone in the trade who came in contact with these interests, we say, has been speculating not so much on the Blasius attitude but as to who the probable successors of Blasius & Sons would be in the representation of the Steinway piano. It was generally concluded that Steinway & Sons would not open a branch house in Philadelphia, particularly since the sale of the Mathias Gray Company, of San Francisco, to Sherman, Clay & Co., an indication, in addition to other indications, that the day of branch houses of Eastern firms had about ended. Nearly every firm in Philadelphia was mentioned in connection with the Steinway representation, some foolish person even going so far as to connect George Dearborn's name with a transaction of such an elevated character. The extremes to which argument is driven were never better illustrated than when the name of such an in-

dividuality is associated with an article of the type of the Steinway piano.

In the course of these discussions it was pointed out that the attitude and animus of Blasius & Sons were illustrated in the general make up of their piano, which was pronounced an "exact copy" of the Steinway, not only the Blasius upright but the Blasius grand. The old plate patterns at Shriver's were said to have been exhumed, and the scales having been copied very little more was needed beside the case to make an "exact" counterpart of the Steinway piano, and the case stood there next to a Steinway a living evidence of successful similitude. The experimental departments of the Blasius factory were said to be littered with the wrecks of all kinds of Steinway pianos taken to pieces microscopically in order to facilitate the exact reproduction of every detail of construction. Strict orders had been given not to allow any human being to enter the "Holy of Holies" of the Blasius factory, as these experimenting rooms were called, and they were said to be closed hermetically and could be unlocked only by means of a combination of numbers known to the superintendent and one member of the firm. This superintendent was informed that he was under detective surveillance and that if he engaged in any suspicious actions it would be equivalent to dismissal. These and many other curious rumors have been associated for several years past with the name of Blasius & Sons, always of course with the reservation of the possible action of Steinway & Sons in relation to the subject.

During all this time it was never suggested that Blasius & Sons could by any possibility—ethical, moral, social or commercial—be exempt from the rule that permits any firm that pleases to do so from becoming piano manufacturers. Why should Blasius & Sons not become piano manufacturers? If they become piano manufacturers why should any particular attention be called to their copying of Steinway scales when no particular attention is called to the very same practice indulged in by other piano manufacturers? Why should they not copy Steinway scales? They certainly run the risk of copying an imitation of a Steinway scale if they copy some of the other makes. Who has given any evidence to this hour that they did copy a Steinway scale? And, if so, is there any reason to believe that in this case the copy will be anything but a copy? Thus far in the history of art copies have never equaled originals, and for that very reason are called copies; a distinct contradistinction, an emphatic evidence that they are copies, and copies only. We know a good many copied scales and that is all they are—copied scales.

But who has yet proved that Blasius & Sons are working on a copied Steinway scale? If any competent judge has ever made this statement we should like to know his name. The chasm between the Steinway and the Blasius pianos is so vast—in tone, in touch and in appearance—that both Messrs. Steinway & Sons and Blasius & Sons must have indulged in considerable hilarity when they were called upon to listen to a suggestion of similarity. If Blasius & Sons are following to some extent the general architectural outlines of a Steinway case, if they follow those graceful and chaste lines of a Steinway grand case, are they not falling in line as disciples of a most artistic school? Pray, which other school should they attempt to pattern after? If you are going to model you certainly follow the best examples if you know what you are about. This hue and this cry about Blasius & Sons and their pianos, and their system of advertising, and their so-called hostile attitude toward the Steinway pianos and the Steinway interests had come dangerously near the border of puerility and imbecility, the bounds of the habitation of Dame Rumor. Let us see what there is in it all.

A Blasius Talks.

It was Mr. Oscar Blasius who spoke, and he did so with deliberation, knowing that his remarks were intended for publication. He has charge of the finances and general sales and credit departments of the business, his brother managing the manufacturing and purchasing departments.

"Our purchase of the large factory building at Woodberry—7 miles from our office—in New Jersey, will give us all the facilities for manufacturing we need, and we have been sadly in need of these. One cannot find a piano factory ready made to order every

day, and it has been a lucky incident for us to find this building. It occupies 4½ acres of ground; has over 100,000 square feet of working room, and is fitted up regardless of cost, the office fixtures, made of hard wood, having cost the concern which occupied it \$9,600. The factory is new, having been finished a year or so ago. The staircases are of stone, and the best black cement was used in all parts of the structure, which was erected to endure. Included in the purchase is a large new engine, boilers and gearing, and this and next week we shall put in place our wood working machinery. It will cost us over \$5,000 to remove our workmen and their families to the spot, and it will require some time before we shall be in running form.

"We felt some years ago that it would be an advantage to us to make our own pianos (stenciling being entirely out of the question), and instead of selling three or six or more different New York pianos to have our own product, which we could not only safely warrant, but which we could control. We are young, we are naturally alive to the requirements of the time, and why should we not have a piano unlimited by any territorial boundaries? The New York piano manufacturers could not be expected to give us anything but a limited territory, but for the Blasius piano we have the whole United States. Is there anything wrong about that? We believe we are entitled to manufacture pianos even if we do not live in New York.

"As to the Steinway piano (and here Mr. Blasius smiled), why, we continue to keep this establishment, as we always have, a distinct Steinway wareroom; 'way in the rear we keep a few other pianos, because we do not propose to lose sales on account of the refusal of customers to walk down to our corner stores, and some customers will not go there. We take them to the rear here and do our best with them. But this is our Steinway wareroom, and let me say to you that we sell more Steinway pianos than any other firm here sells high grade pianos, and you must remember that it takes more money to buy a Steinway than other make. Our territory is limited, and for its size and population we sell more Steinway pianos than any other Steinway representative. We hold prices high where they belong, and thereby are of great assistance to the sale of other high grade pianos.

"Furthermore, we advertise, as you see, the Steinway piano as 'the best in the world.' It occupies a distinct position, and I am going to give you a business secret, and it is this: We have bought as many Steinway pianos during the first six months of 1892 as we purchased during the whole of 1891. Why? Because our trade in Steinway pianos has grown to such an extent that we require a larger stock and larger assortment than ever. Why, sir, as these books before show, we have had days upon days for weeks at a time in 1892 when we sold two and three Steinway pianos each day; not for one week, but for many weeks at a time. Our Steinway retail business has nothing whatever to do with our manufacturing of the Blasius piano, which we sell here at retail, and which we are introducing at wholesale all over the Union. There are some people who are exclusively Steinway purchasers, and no other piano will ever please them, and, on the other hand, there are people who necessarily are deterred from buying a Steinway by the price. Why should we go to New York and buy pianos to sell to this class if we can make a better piano here ourselves and give them our own product? I cannot see it.

"Our relations with Steinway & Sons are as pleasant as they have been at any time in the past 38 years. Here is a copy of a letter written to them yesterday, showing you the nature of our correspondence. All is pleasant and satisfactory and our business with the firm is constantly on the increase. You stand invited to visit our new factory at Woodberry as soon as it is ready for inspection. No, thanks, I never smoke."

This, then, is the sum, substance and philosophy of the Blasius situation, and this will probably dispose of the many idle rumors regarding the Steinway representation in Philadelphia.

The Lester Piano.

The Lester Piano Company are remodeling their warehouse at 1308 Chestnut street, putting in a passenger elevator and giving it all the advantages of a modern piano establishment. In the meanwhile they

are located at 1231 Chestnut street, and will be compelled to suffer the inconveniences of a temporary business abode, and yet they are selling pianos. Miller, Fisher and Rexford are a strong trio of piano salesmen and are above the ordinary salesmen in mental stature. During a discussion of many of the familiar features of the piano trade, these gentlemen exhibited a deeper knowledge of the many complex conditions of the trade, both local and general, than would be surmised by the average piano man. They are studying all the problems of the business and are fully alive to the difficulties encountered in the active competition of the times.

The new Lester piano factory will be a model institution, and the Lester piano will hereafter be made in larger quantities than ever and will contain features which will improve its selling qualities, making it a piano most desirable for the dealer who wants to handle reliable goods. Styles and designs will appear in special illustrations during the fall season. The Lester piano is a successful product among the many new instruments that have come into the market in recent years.

There is no truth in the published notice of G. R. Fleming's arrangement with the W. W. Kimball Company, the statement having been premature. Mr. Fleming is the best man the Kimball Company can get in Philadelphia at present, but certain barriers of an insurmountable nature have prevented the consummation of the plan. If Mr. Fleming would show an inclination to give publicity to the inside facts this paper could aid him in his efforts to arrange matters satisfactorily, but he decides to do otherwise. In the meanwhile his business will continue right along as it has.

James Bellak's Sons is the name of the house now, as the late James Bellak in his will announced that his individual firm name should cease with his death. The estate is not yet wound up, but the four heirs are working harmoniously to have it properly liquidated.

C. F. Zimmermann, manufacturer of the autoharp, has about decided to take action to stop infringements of his patent.

BALTIMORE.

Wm. Knabe & Co.

THE recent reports concerning the manufacture of special pianos by Wm. Knabe & Co. for the world's fair exhibit are somewhat erroneous, particularly as to the cost of these instruments. Mr. Ernst Knabe tells us that the cost will be in the neighborhood of \$5,000 apiece, the hand carving and embellishments alone running up to several thousand dollars each. They will be instruments of the most marvelous artistic structure and will add vastly to the international fame of this old and famous firm.

The Knabe house is one of the greatest factors of the piano trade of the Union to-day, and with all their formidableness, their prestige, their renown and their industrial and financial strength, they have always maintained a modesty of demeanor which appears to be an inherited characteristic of the establishment and which adds a certain charm to their methods. They never indulge in the platitudes of the day; they never make any vainglorious boasts; they never make an effort at individual self glorification; they refuse absolutely to display their historical successes without a purpose, and they never incur newspaper space with commonplace assertion.

Characteristics of such a nature are therefore apt to keep from public gaze many features of the latter day growth of the house which has during the past few years developed with unexampled rapidity. Few persons know how wonderful this expansion of trade with Wm. Knabe & Co. has been, but we are enabled, in a general way, to testify to it, and although it is impossible to quote figures, it may as well be stated that 1891 and 1892 are years of plenty with the house that far exceed anything in its past record.

The sons of Mr. Ernst Knabe will return from Europe in September. In London they were the guests

on one occasion of Messrs. Broadwood and on another occasion of the Bechstein representative. They are at present in Venice or Milan. Mr. Charles Keidel, Jr., is in Michigan, on the borders of one of the great lakes, on a vacation, and the two senior members, Mr. Charles Keidel and Mr. Ernst Knabe, are at work like juveniles.

Otto Sutro & Co.

It is only in its finished aspect that the new establishment of Otto Sutro & Co. gives out its total effects and makes its most profound impression, for the impression is certainly profound upon those who have had any experiences in that direction. In its completeness, its universality and the comprehensive plan it is based upon, the establishment of Otto Sutro & Co., of Baltimore, is the most perfect in this country and that signifies the most perfect on the globe, for European establishments in the line of music are in no way or shape to be compared with ours. Not only can every and any thing in that line be had at the Sutro establishment, but the order, the system, the method of keeping, displaying, selling, receiving payment, handling, shipping or delivering, accounting, tracing, duplicating, storing, &c., are the most complete that have ever been instituted in this line under the administrative laws of intelligent organization.

No device within human reach necessary for the operation of the business is wanting and many entirely new and novel appliances have been introduced to do their share of the work in this musical museum, as the Sutro establishment deserves to be called. Detail is not in place here; we are not prepared to run over thousands of minute parts or hundreds of articles; we are merely referring to the effect of the whole. To cap the climax, there is a Music Hall in the building, a gem of its kind and a godsend to Baltimore's music lovers, who have been aching for some place where concerts and recitals can be given with artistic surroundings and with an atmosphere that engenders sympathy instead of repelling it.

A curious incident is the indifference with which an important local daily paper has treated Sutro's great enterprise in comparison with the treatment accorded to the establishment by the local press generally. In discussing it with one of the staff of the paper referred to, the argument in defense of this attitude was to the effect that Sutro's enterprise was of a private nature; had it been of a public nature it would have received more space and more superlatives in case of equal merit. Private enterprise that appeals to the public for patronage is not private in the sense of the word, for if that were so the very newspaper in question would be a private enterprise. If it is a private enterprise, conducted in the interests of the public, Mr. Sutro's comes under the very same heading. A public enterprise is what? Is the Stock Exchange a public enterprise? Is a gas company a public enterprise? Is an exhibition company that erects an exposition building a public enterprise? Is an abattoir a public enterprise? Does an enterprise inaugurated or conducted by a corporation or company differ, as far as the public is concerned, from an enterprise conducted by a firm or an individual? Politics is a public enterprise for the benefit of individuals. Business, such as Mr. Sutro has built up in Baltimore, is a public enterprise for the benefit of the public and consequently for the benefit of him who benefits the public. The Baltimore paper should have made Sutro's enterprise an important feature, if for no other reason than that its existence would have demonstrated that Baltimore is worthy of it.

Harry Sanders.

Although the wounds of battle are once in a while reopened and compel Harry Sanders to seek his bed until they are again healed, he keeps up his apparently perennial youth, and finds in his business a source of everlasting satisfaction and we believe considerable pecuniary gain. No house in the music trade enjoys a higher credit than Sanders & Stayman, of Baltimore, and our old friend of Estey fame, Harry Sanders (for it was with the Estey organ, about 27 years ago, that Harry made his first start), is now enjoying the results of hard work, sterling honesty, lots of youthful enthusiasm, and the faculty he always possessed of being true to his friends.

"Come up here in the elevator and I'll show you something that will lay out any instrument ever put

out. The greatest reed instrument you ever played or ever heard."

"Why, what's the matter with you, Harry? I know you are a temperance man, which doesn't always mean that you drink. What's wrong with you?"

"Jump in," said he, "and I'll show you something."

Mr. Sanders' young daughter and another lady joined us. Miss Sanders is developing into one of the best pianists in Baltimore. She has great intelligence, and what is more she has a musical temperament. Something will be heard from her. We got out in the hall and Mr. Sanders sat down before a large instrument, across the top of which was inscribed in gold the word "PHONORIUM." *Phono*, sound; *rium*, room, space. Space or room filled with sound. Space filled with music, it soon turned out to be.

This "Phonorium" is the instrument of which whispers had reached us some time ago. It is a wonderful reed organ, the reeds being located in a chest like the chest of a swell organ, the swell being in front as usual. The mechanism was not exposed nor was it shown to us; we are therefore unable to speak of anything but its tonal or musical effects. Each valve and reed is located in a separate chamber dependent upon its individual air current. The voicing is absolutely remarkable and wonderful; the 16 foot and 8 foot stops (except those intended for reed effects) being surprisingly pipe-like and the volume of sound overwhelming. Some of the inherent defects of the reed organ are completely overcome, such as the lack of carrying capacity, the "Phonorium" carrying its tone as readily as a pipe organ without sacrificing an iota of its quality. Who makes it?

It is the latest and greatest product of the Estey Organ Company, of Brattleboro, Vt., whose fame must necessarily increase with the creation and production of such an instrument.

Albert Lertz is expected in New York this week. Look out for him; he is on a bargain expedition.

George Willig & Co. are doing an excellent trade considering the season of the year.

George McCaffrey, the veteran Baltimore music dealer and publisher, is keeping his years with the tenacity of one endowed with perennial youthful strength. He has not changed in appearance in 10 years.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., *Waterloo, N. Y.*

We invite correspondence from Dealers in localities where we are not represented.

Atlanta Piano Co. Plant FOR SALE.

By virtue of an order from Fulton Superior Court, I will receive bids until the 1st of August, 1892, for the following described property; separate bids for realty and personality, and also bids for the property as a whole, being invited:

The realty fronts 200 feet on right of way on Georgia Railroad, extending back 250 feet, along west side of Borne street, and is most eligibly located for manufacturing and includes a fine three story brick building, with engine and boiler house and dry kiln. The factory is fully equipped with modern machinery and appliances for making pianos in every part except actions and keys, and has a capacity of at least twenty pianos per week. It is in condition to start at any time and put finished pianos on the market, there being about 100 of unfinished pianos in different stages of construction and much material on hand. The pianos made have a good reputation, and when the factory was in operation the demand was greater than the output. Most of the material for the pianos is produced in this section. The property as it stands has cost about \$60,000 and with a sufficient commercial capital could be made to earn handsome dividends on \$100,000. The right of rejecting any and all bids is reserved. An inspection of the property is invited, and full details will be given on application.

Address

D. M. BAIN, Receiver,
Care Bain & Kirkpatrick Company,
Hardware Merchants, Atlanta, Ga.

BOSTON TRADE.

BOSTON OFFICE MUSICAL COURIER,
187 TREMONT STREET,
BOSTON, July 23, 1892.

SOME exceedingly interesting relics of the bygone days of piano building come to light frequently, and are objects of much attention from the public when placed upon exhibition.

Some 50 years ago Hallet & Davis Company made a piano for the son of Edward Hartt, the builder of the frigate Constitution, and it coming to the notice of the firm that this piano could be obtained they secured it and placed it in the front window of their salesroom on Tremont street.

The piano is built of solid rosewood and was known as the Vase patent.

The trusses are in the shape of an arch and span across each end of the instrument.

The rosewood is of beautiful grain and being slightly darkened by age has a rich and antique appearance.

The condition of the action is perfect and the tone is marvelously good for so old an instrument.

At the Hallet & Davis factory Mr. Kimball said that they were running along on full time and help. The strong agencies at New York, Cleveland and Chicago, with the Boston store, secure them against any great accumulation, even in the dull season. The Chicago output alone last month was 60 pianos.

Among the conservatories of music all over the country the Hallet & Davis pianos have a very enviable following, and additional testimonials lately received are highly appreciated by the firm, reflecting the approval of eminent instructors who for the first time have had occasion to test the merits of their pianos.

The Lawrence & Son Piano Company have stopped all business at 599 Albany street, and are packing up preparatory to moving the plant to Marietta, Ohio.

They feel that the move will be an excellent one for many reasons.

Marietta is one of the best points for a manufacturing business in the West. The facilities for obtaining material and for shipping goods can hardly be excelled, connected as it is with the Ohio River and several important lines of railroad. The country about is filled with such lumber as they will use, and which can be obtained for one-third the Eastern market prices. Living is inexpensive and consequently wages lower. Coal can be had laid down at their factory at 2.48 cents a ton. In a number of ways the expense of making their pianos will be lessened.

The Putnam & Sons Wood Works, the plant which has been purchased by the Lawrence & Sons Piano Company, was built about eight years ago, and is in every respect modern in its appointment and of sufficient proportion to admit of as large a production of pianos as they can expect to dispose of. They will begin immediately producing 12 a week for a starter and increase the number as the output demands.

D. W. Crosby, the president of the new concern, is a Boston man of business enterprise and means and is decidedly the right person to advance the interests of the enterprise. He will take up his residence in Marietta, going there for that purpose at once.

D. P. Bosworth, the treasurer, has been for a great many years a resident of Marietta and has been identified with the manufacturing and mining interests of the city.

Arthur H. Lawrence will have charge of the factory as superintendent, and his well-known ability as a piano maker insures that his department will be advantageously taken care of.

The new concern is starting into a Western market under circumstances especially favorable.

The Lawrence & Sons pianos have an excellent reputation, and the limited facilities for manufacturing in quantities with which they have been contending have alone prevented their being recognized as an important factor in the trade.

This impediment being obviated by ample facilities and sufficient means, it may safely be predicted that their progress will be noticeable and substantial. They expect to be in full operation by September 1.

While not strictly "Boston trade," it will not be out of place to mention that the Jewett Piano Company at Leominster, Mass., are well under way with their new factory.

The building will be 130 feet long and four stories high, and will have a capacity of 25 pianos a week.

The Jewett boys have been plodding along in cramped quarters for a good many years, and they are to be congratulated that at last the people of Leominster have recognized their industry and have offered them substantial inducements for branching out.

Repairs will be begun at once on the store building, 200 Tremont street, formerly occupied by Hallett & Cumston and recently leased by the New England Piano Company.

The entire front of the storeroom will be taken out and remodeled.

The width of the store is 40 feet; allowing about 10 feet for the door at one side leaves a show front of some

30 feet, which will be filled by two plates of glass. It will be the most extensive front in point of width and glass of any store in Boston.

At the New England factory they anticipate starting up to day, having completed the repairs about the building, consisting in a readjustment of machinery to more advantageous positions and other changes likely to facilitate the handling of their product for the coming year.

The McPhail Piano Company report themselves as busy and say they have been for months past. Preparations are being made by them to open a branch at Dover, N. H., in the new Masonic Block.

This storeroom will be an elegant one, equal, they think, to anything in the State.

Negotiations are pending which, if consummated, will give them additional factory room, something which the increase of their business makes quite necessary.

An instrument with the Automaton Piano Company's attachment is on exhibition in the show window of the Everett Piano Company.

It is operated by an electric motor, and the ease and accuracy with which it rolls out music create a most favorable impression as to the practicability of the invention.

Wentworth & Co. will be out in the fall with a parlor grand, their first one. Mr. Wentworth has drawn some very excellent scales and the chances are that he will prove his ability to originate a scale for a grand that will reflect as much credit upon him as have the upright pianos which bear his name.

Mr. Furbush, of Vose & Sons, secured an order for 800 pianos from the Jesse French Piano and Organ Company this last week.

WORTH YOUR ATTENTION.

10-10-10-10

Ten what? Why, ten styles and two sizes of the [CUT HERE.]

Prescott Piano. It has all the musical virtues and no mechanical vices.

DESIGN, elegant as a tailor-made girl.

TOUCH, delicate as a blush.

TONE, sweet as honey.

MADE, as firmly as the pyramids.

DURABLE, as a mortgage.

A CREATION, in which "all things work together for good."

It may be seen at 92 No. Main St.

PRESCOTT PIANO CO.,

CONCORD, N. H.

SEND FOR A CATALOGUE.

Big Fraud.

MANUFACTURERS AND BROKERAGE.

OFFICE OF W. C. JORDAN,
371 Wabash avenue,
CHICAGO, Ill., July 13, 1892.

DEAR SIR—I will be in your city soon and if possible would like to meet you and confer with you in reference to the purchasing of a piano or organ. We manufacture from the smallest to the largest pianos and organs that are on the market to-day, and control the largest range of any manufacturer in these two lines of goods to-day. I would say further that I will build you a special line of goods to meet the requirements of your individual trade and will place your name on the foreboards of the instrument. Will furnish you with catalogue for the same and extend to you such time as your trade will require and your financial ability will permit. We simply require of you to handle our goods as a "leader" and making your own instrument second only to ours.

We also manufacture church organs and a 7½ octave organ to take the place of a piano, also a five octave piano to take the place of an organ. By handling our goods you could soon build a reputation for yourself as a music dealer of no mean ability.

You will readily see that by handling our goods you will protect your own interests financially and surely advance your reputation as a piano and organ dealer. You will also be able to set your own price on your instrument and defy all competition in this line of goods.

You have been highly recommended to us as a good man

for our line of goods, and if you desire to interest yourself farther in this matter we will gladly assist you in any way, shape or form, and place you in a position to handle your own business so far as our ability will permit and the business interests of all concerned will justify. We would at least be glad to hear from you at an early date.

Trusting that our business interests may become mutual I am, very truly yours,
W. C. JORDAN.

[This is an impudent stencil fraud. Jordan does not make pianos, organs or pipe organs, and the whole scheme is a swindle that should be investigated by the Cook County grand jury. It is musical green goods this man is offering and he stands on the level of a stencil bunco stealer. This is one of the results of the defense of the fraud stencil carried on by music trade papers. Legitimate firms should withdraw from stencil papers unless they desire such fraud to prosper.]

800



of these

Pianos

have just been ordered by the Jesse French Piano and Organ Company.

See Boston letter in this paper.

Vose & Sons Piano Company, Boston, are the makers.

Trade is dull.

Obituary.

Myer Marks.

AMONG the best piano repairers and tuners here was Myer Marks, a gentleman of the old school, who died on July 13, having been born at Greenwich, near London, December 22, 1832. He learned his trade as a piano maker at Brussels, Belgium; worked there and at Paris. Went to Ireland, started a factory at Dublin and took charge of the pianos of a large number of the Irish country aristocracy. His old letters and testimonials in possession of his family show the names of some of the most noted Irish families whose pianos Mr. Marks kept in order.

Subsequently he did business in London, and in 1870 came to New York, engaging in his trade at 27 West 129th street. He had a remunerative private custom, and did a repairing and tuning business on his own account, being known as an honest, straightforward man who thoroughly understood his trade.

He leaves a widow and 12 children, five girls and seven boys, one of the latter, M. P. Marks, being well known in the New England piano trade; the other, Samuel, traveling for Lyon & Healy. M. P. and another son, L. E., will continue the father's business, having been brought up practically in it. Mr. Marks was the inventor of the digitorium, which he patented in London in 1866. It was the first piano practicing device ever patented.

Augustus Southwell.

One of the best tuners of J. & C. Fischer, 110 Fifth avenue—Augustus Southwell—died July 20, aged about 60 years. His father was a piano maker in Dublin, and the boy learned the trade at home. He went to Paris and worked at Erard's, and subsequently drifted to Australia, always finding work on account of his ability. He came to this country, worked at Steinway's, then about six or eight years with Blasius & Sons, Philadelphia, and last with J. & C. Fischer. He was a thorough workman. He leaves a widow.

—A fellow walked into Ferguson's music store at Lincoln, Neb., the other day and asked the clerk to show him a piano box, and while the clerk showed him the piano box a confederate (but not a soldier) took eight gold filled watches from the case. It is not stated what substance was on the outside of these watches. Four men were arrested on suspicion (not on the street), but as they had no watches filled with gold they were released.

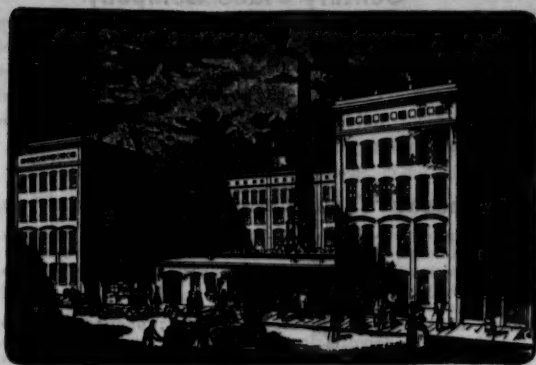
FOR SPRUCE SOUNDING BOARD LUMBER

ADDRESS

IRVING SNELL, Little Falls, N. Y.,

Manufacturer of first quality quartered spruce for pianos, and also dimension lumber for violins and other instruments.

MILLS AT HARRISVILLE, N. Y.



ESTABLISHED 1848.

LARGEST HOUSE
FOR
Music Engraving
AND
PRINTING.

Specimens of Printing
Title Samples
and Price List free
on application.

C. G. RÖDER, LEIPZIG, GERMANY,

Music Engraving and Printing, Lithography and Typography,

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution; liberal conditions.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

F. MUEHLFELD & CO.,

← *Piano Manufacturers,* →

462 East 136th Street, NEW YORK.

THE WEHLE PIANO,

HONEST, GOOD TONED AND HANDSOME.

There is money for the Dealer in this Piano. Send for Catalogue.

OSCAR WEHLE,

282 NINTH AVE., near 27th St., NEW YORK CITY.

YOU KNOW THAT THE

PALACE ORGANS

ARE MANUFACTURED BY THE

LORING & BLAKE ORGAN CO.

OF WORCESTER, MASS.,

Where they have been made for more than 20 Years.

WISSNER HIGH GRADE,
MODERATE PRICE.
296 Fulton St.,
BROOKLYN, N. Y. **PIANOS.**

THE NEEDHAM PIANO ORGAN CO.,
MANUFACTURERS OF

THE NEEDHAM PIANO,

Unexcelled for Finish, Durability and Tone.

THE NEEDHAM ORGAN,

Leads the World for Quality and Workmanship.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT.

HOME OFFICE, 292 BROADWAY, NEW YORK.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.

RUSSIA—HERMAN & GROSSMAN, St. Petersburg and

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—BÖHME & SOHN, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christ-

church.

INDIA—T. BRYAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

**TO THE
PIANO TRADE.**

WE HAVE A LARGE STOCK OF
Square Pianos of all Prominent Makers,
IN FIRST-CLASS CONDITION,
On hand for the Trade at low figures. Also a large stock of
Carved Legs ready for use.

Should you require anything of this kind it will pay you to call.

LUREN PIANO COMPANY, FOURTH AVE., Cor. 25th ST.,
NEW YORK.

BERTELING'S NEW SOLO B^b CLARINET.



Flutes, Clarinets, Oboes, &c. Boehm Flutes a Specialty.

Best Instruments in Existence.

Utmost Satisfaction Guaranteed.

Correspondence Solicited

Established 1848.

T. BERTELING & CO., 177 Bowery, New York, U. S. A.

A CELEBRATED CASE

IS MADE BY THE

GRAND RAPIDS PIANO CASE CO.

Grand Rapids, Mich.

WE SOLICIT CORRESPONDENCE.

ADOLF NIEMANN,

MANUFACTURER OF

Piano & Hammers,

34 KOEPLICKER STRASSE,

BERLIN, GERMANY.



THE
**MILLER
ORGAN**
IS THE
BEST
AND
Most Salable
ORGAN
OF
TO-DAY.

AGENTS WANTED Where we are not represented. Catalogue, &c., free

MILLER ORGAN CO.,
LEBANON, PA.

**FLOOD &
CONKLIN
CO.,**

VARNISH MAKERS.

NEWARK, N. J.

A Modern Samson.

ALL of the very strong men of the city are not numbered among the stevedores and iron workers, although their work is of such a character as to develop their bodies and muscles. But the same can be said of men in some other lines of work, and notably of the giants who are professional piano movers.

Each of the large agencies for musical instruments intrusts the delivery and handling of its pianos and organs to some one man who is careful and more than ordinarily powerful.

The strongest of the company of piano movers, it is claimed, is Edward T. Berry, who has done that kind of work for Sherman, Clay & Co. continuously throughout the seventeen years past.

Berry is a big man, standing exactly 6 feet stocking clad and weighing 260 pounds. He is well proportioned, however, as not to appear so heavy. He is a native son, having been born forty-two years ago in Del Norte County, near where Rogue River meets with the sea. Del Norte was a wilderness then, and Berry grew up a sportsman and angler—pursuits which made him strong of limb and sound of wind. When a youth he went in for athletics somewhat, and was the premier wrestler of Northern California until he was apprenticed to a tanner and currier. That trade did not suit him, and he tried horse training, a profession in which his great strength first became noticeable. Teaming naturally followed, and as one of its most lucrative branches Berry took up the moving of fine furniture.

His daily work is to move from 15 to 20 pianos up and down stairs, sometimes several flights. Berry invariably manages one end of the piano while two men can barely handle the other. The strong man always takes the lower end in going up stairways, very often being compelled to sustain the whole weight of instruments of the "grand" form, which weigh between 1,200 and 1,500 pounds. He estimates his daily lifts of dead weight to be 50, and the weight lifted each time to average 1,000 pounds. As the weights must be sustained for a length of time, the feat becomes the more remarkable.

That so many years of service at such tasking labor has not broken him down Berry believes is due to the fact that he has always been regular in his habits, sleeping long hours and refraining from drinking. He claims nothing for himself as to strength, but along Kearney street and among expressmen generally he is considered the Samson of the profession.

Berry has never tested his strength to the utmost, but thinks that with suitable harness he might lift a ton and a half. Without such aids he would not care to lift more than 1,500 pounds, and would avoid such a lift if possible. —San Francisco "Examiner."

It Writes Music.

The Wonderful Invention—The Harmonigraph and Its Work.

ONE of the latest inventions, and one which is bound to attract universal attention among musicians everywhere, is the Harriman harmonigraph or music writer. J. E. Harriman, Jr., a young civil engineer, is the inventor, and the machine, now completed, has been patented in the United States and in eight foreign countries.

The harmonigraph is a mechanical attachment for a piano or organ whereby any notes struck by a player in process of manipulating the instrument are automatically recorded upon a band of paper, properly ruled with lines and spaces to represent the staff in music.

The operation of Mr. Harriman's invention is not unlike that of a typewriter. It is held in position above the keyboard of the instrument by a telescopic frame, adjustable to any length or height. This frame is attached to the piano or organ by a series of rubber section tips, and the series of pistons or levers that operate the strikers which record the notes upon the band of paper are attached to each key of the instrument by smaller cups, so that the entire mechanism is detachable, leaving the piano uninjured.

The rollers holding this band of paper are operated by a spring so that the paper is constantly moving as the notes are played, so that the strikers may record in correct relative position the notes as they follow each other. The lines composing the staff, together with the added lines above and below the staff, are ruled by a roller that is operated by the mechanism which governs the motion of the paper.

With the harmonigraph in position the player sits down to improvise. Swiftly he runs his fingers over the keys of the instrument, and as swiftly do the strikers operate upon an inked typewriter ribbon, placing each note properly, just as the strikers of the instrument hit the wires, only the width of the band of the harmonigraph is about 9 inches. If a note is struck staccato the record is a bold mark upon the paper. If legato, the note being held as the paper moves, the striker remains in position during the time, and the prolonged mark denotes the length of the

note. Sharps and flats have their relative position on the staff, and are denoted by a different character. If it is desired to play without recording the cylinders alone can be removed, leaving only the levers, which do not in the least impair the action of the keys.

This invention will be a boon to composers and musicians in general, from the vast amount of labor it saves by recording improvised music as it is played. By the insertion of transfer paper duplicates can be made after the manner of typewritten matter. Strikers also indicate the pedal accompaniments to the music.

Mr. Harriman was engaged in pursuit of his profession as civil engineer in Texas when he first conceived the idea of his mechanism. His attention was attracted by the expressed regret of a young lady that she could improvise on the piano, but could not write her productions. In an instant Mr. Harriman thought why not have something to record the notes automatically as the strikers hit the wires and produce the sound? As a result the harmonigraph was made. —Boston "News."

Goggan.

THE Goggans of Texas are great advertisers, being represented in over 100 papers in their own State. The "ads." too, of the Goggans of Texas are effective, or else from every city and hamlet, wood and dale, mountain top and river bank would not come the sounds of pianos and organs placed by this great firm in every hole and corner of their great State. One would think their ambition had been satisfied when they became the proud possessors of five fine stores in five of the best cities of Texas, but no; they are just about opening their sixth and this time in the metropolis, as the citizens of Dallas delight to call their 60,000 burg. (See last week's MUSICAL COURIER). The Goggans evidently want the earth or rather the Lone Star State, and one must confess it would not be in bad hands if they succeeded.

Their new Dallas establishment is about 150 feet long, of three stories, and situated near the centre of the business part of the city. They will open with at least 100 pianos and as many organs, a well assorted stock of sheet music and a complete line of small musical goods. The Goggans of Texas don't believe in doing things by halves, and seem determined to make this their latest outshine all their other branches—to put it on a level, in short, with the magnificent parent house in Galveston. They will parade a variety of great makers, beginning with the Weber, and as we started this article by alluding to them as great advertisers we will end by giving a sample of their style. It is an acrostic on the name of the maker just mentioned:

ACROSTIC.

Watchful and wary to lead the procession,
Eager stands Weber, in armor bedight,
Burning to hear the great public's confession
Expressed: That the Weber, by law of progression,
Receives the high honor by reason and right.
GOGGAN, OF TEXAS.

A Change.

MR. W. B. WILLIAMS, who for the past seven years has had charge of the wholesale department in pianos for the John Church Company, has made a change. He has taken a partnership with his brother, Mr. O. W. Williams, in the Levassor Piano Company, and will assume charge of the same department there. —Cincinnati "Commercial-Gazette."

We congratulate the Levassor Piano Company.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending May 31, 1891.....	\$94,311
31, 1892.....	90,592
Eleven months ending May 31, 1891.....	1,307,395
31, 1892.....	940,452

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTAL.
	No.	Value.	No.	Value.	Value.	Value.
Month ending May 31, 1891.....	908	\$37,071	45	\$14,583	\$9,394	\$61,048
Month ending May 31, 1892.....	608	43,709	95	32,504	18,849	95,062
Eleven months ending May 31, 1891.....	10,786	900,049	632	196,305	145,574	1,241,928
Eleven months ending May 31, 1892.....	11,341	729,900	763	213,016	138,421	1,081,337

—Messrs Gorgon & Grubb, the action makers of Nassau, N. Y., did not complete the arrangement by which their business of manufacturing pianos was to be transferred to Castleton and conducted by a joint stock company.

—Isaac Jones Wistar, president of the Philadelphia Academy of Science, has given the University of Pennsylvania \$135,000 to build and maintain a museum for his father's collection of musical objects. —"Ledger."

Century Piano Company.

EVEN through this hot weather the Mehlin factory is busy on full time. This is true not only of the New York factory, but of that in Minneapolis as well. The Century Piano Company is already assured of a heavy fall trade by orders now booked and contracts running.

Nassau Trust Company of Brooklyn.

Resources—Bonds and mortgages, \$391,213; stock investments, \$1,384,446; loaned on collaterals, \$920,250; loaned on personal securities, \$5,000; cash on deposit, \$536,634; cash on hand, \$3,687; other assets, \$17,567. Total resources, \$3,278,807.

Liabilities—Capital stock, \$500,000; undivided profits, \$166,706; deposits in trust, \$17,854; general deposits, \$2,566,512; other liabilities, \$27,734. Total liabilities, \$3,278,807.

Interest, commissions and profits, \$77,696; interest paid to depositors, \$29,314; expenses, \$10,493; dividends declared, \$15,000; deposits with interest, \$2,582,218; bonds and mortgages purchased, \$29,110; rate of interest paid, 1½ to 3½.

THIS is one of the reports received on Monday by the State Banking Department at Albany among the reports of the other trust companies of New York and Brooklyn, and is of some interest to the readers of this paper from the fact that the president of the institution is Mr. Wheelock, father of Mr. Wm. E. Wheelock. Mr. Wheelock has resources at his command that enable him to conduct his affairs and interests in the piano trade under such favorable conditions as to look forward to extraordinary results.

Trade Notes.

—The Brantford Piano Company, Brantford, Ont., will remove to Lis-towell.

—G. D. Giddings, of Erie, Pa., has opened a branch wareroom at West field, N. Y.

—Mr. O. H. Cady, of Quincy, Ill., is talking about starting a piano factory in that city.

—C. R. Strong opens a new piano and music store in the Allen Block at Jamestown, N. Y.

—Clinton, Mass., is to have a piano store, to be opened there by Mr. Daniel C. Crowley.

—Hayes & Blish, of Dubuque, Ia., are agents for the Automaton Piano Company, of New York.

—The pianos used by the Chautauqua at Fernandina, Fla., were loaned by A. B. Campbell, of Jacksonville.

—Wm. Walls has purchased the business and stock of pianos and organs of N. M. Ong in Steubenville, Ohio.

—F. E. Lyon has started a string winding factory at Dubuque, Ia. He is doing considerable work for Chicago houses.

—Miss Daisy Evans, a music dealer in Chillicothe, Mo., recently sold four Packard organs in one day to four different parties.

—Bach & Franklin, of Owatonna, Minn., have dissolved, R. H. Bach continuing. Mr. Franklin opens a piano wareroom at Rochester, Minn.

—H. E. McMillin, 127 Superior street, Cleveland, Ohio, is doing a wonderfully large sheet music business and also a musical merchandise trade.

—Isaac H. Whitman, of West Barnstable, Mass., who has been selling pianos for H. G. Berry, of Boston, for many years is about to retire from business.

—Murdock & Co., music dealers at Carthage, Mo., have engaged the services of Henry Weir, an old timer, who is thoroughly posted on the piano and organ trade of that State.

WANTED—An experienced piano man for wareroom. Address Wm. Knabe & Co., 148 Fifth avenue, New York.

WANTED—Position by an experienced road man who has traveled all parts of the country and enjoys a large acquaintance among the music trade. Has been recently in another line, but would like to resume his former position. Address "B. O. H.," care of THE MUSICAL COURIER.

—Patents granted June 14, 1892:
Musical instrument.....W. Carter.....No. 477,107
Pneumatic organ action.....F. W. Hedgeland.....476,790
Upright piano case.....A. Brambach.....476,915
Upright piano muffler.....O. R. Trefz.....476,942
Bass bar for tenor viola and bass viols.....J. H. Tibbits.....476,907

—Patents granted June 21, 1892:
Banjo.....J. E. Quinlan.....No. 477,451
Piano key bottom brace.....H. McClellan.....477,266
Piano tuning apparatus.....A. Feldin.....477,260

—Patents granted June 28, 1892:
Music leaf turner.....E. Vos Trautvetter.....No. 477,828
Musical instrument.....C. E. Whitney.....477,830
Vibrator for reed instruments.....H. Jones.....477,601
Electrical organ.....R. P. Strand.....478,093
Piano.....A. Holmstrom.....477,998
Piano.....N. Marston.....477,669
Piano pedal.....H. A. Hamblach.....478,007

—Patents granted July 5, 1892:
Harmonica.....L. G. Lawrence.....No. 478,514
Music rack and telescope stand, therefore, folding.....H. W. Potter.....478,460
Musical instruments and accompaniment indicator for.....G. P. Heroux.....478,107
Piano action transposing.....C. G. George.....478,323

—Patents granted July 12, 1892:
Musical instrument.....J. E. Henning.....No. 478,933
Musical instrument rack.....T. W. Hedgeland.....478,602
Organ tremolo.....I. Bassett.....478,502
Piano, stringing.....D. L. Hollerman.....478,912
Piano string.....T. Gill.....478,746

SOHMER.

ONE of the greatest pianos made in the United States to-day is the Sohmer. One of the most exquisite grands constructed on the face of the globe at present is the Sohmer.

One of the best selling pianos of high grade for dealers to handle to-day is the Sohmer. One of the most durable articles in the line of piano manufacture is the Sohmer.

One of the best firms to deal with in the piano trade is Sohmer. One of the most valuable names on a piano now is Sohmer.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
226 WABASH AVENUE,
CHICAGO, July 23, 1892.

"THERE is a tide in the affairs of man which taken at the ebb," &c. It was flood tide when the Chase Brothers Piano Company made their great move which culminated in the formation of the present company and gave them possession of one of the handsomest and completest factory buildings in the country; from that time to the present they have never had any cessation of success until now, in comparison with the amount of invested capital, their profits are undoubtedly as large as those of any similar business institution.

The managers of this successful business are Mr. M. J. Chase, who is the president of the company and also of the Chickering-Chase Brothers Company in this city, and his three sons. Three retail stores run with energy are the probable cause of their uncommon success, and from one of which, the home wareroom in Muskegon, they have sold some 600 pianos to the townspeople and the surrounding neighborhood; the Grand Rapids branch has probably had equally as good success, and the Chicago house may now be considered a permanent institution with a rapidly increasing trade. The demand from their own stores and from their wholesale customers has compelled them to put 50 cases per week in work, and they expect soon to be obliged to finish up that number of pianos, their late average being about 40.

Mr. M. J. Chase divides his time between the Chicago store and the factory; Mr. L. E. Chase has entire charge of the Muskegon retail branch; Mr. Brayton Chase represents the house in Grand Rapids and Mr. Clarence Chase looks carefully after the workings of the factory, another one of those many examples of the desirability of combining the efforts of father and sons which the country exhibits.

By observing the pleasant workshops and the delightfully located homes of the workmen I am questioning in my mind whether these smaller towns are not after all the best places for locating factories; at any rate, Muskegon offers so many advantages, situated on its beautiful lake, its pure air and fine water, its healthful location, the ease with which the workmen can secure homes, that I cannot help believing them to be much better situated for health, comfort and pleasure than their brethren in the large cities. This company are owners of some 60 odd acres of fine building sites, which are being rapidly built upon by their own workmen and others, and all within a short distance from the factory, the latter being directly on the shore of Muskegon Lake, with facilities for shipping the product of the factory directly from the door by either boat or rail. The Chase Brothers Company have published a small book of testimonials from some 300 people and institutions who have used their pianos, and among them

can be found a very valuable one from the Cincinnati College of Music, which says that "after several months of hard usage they are excellent, serviceable instruments," and in another letter adds that "no other instrument could give better service than those received from you."

The new scale grand which the company have recently produced has met with instant recognition from all the musicians who have seen it. The scale was drawn with no consideration for size, simply with a view of getting the best results, and to say that those results are excellent is a very mild way of expressing one's admiration for a really noble instrument.

Mr. M. J. Chase is at present in Muskegon engaged with the other officers of the company in preparing the half yearly statement, and it is probable that a semi-annual dividend of 4 or 5 per cent. will be declared; the remainder of the earnings will be held as a reserve fund.

We have quite a number of fine, clever (in the English sense) salesmen in this city, and with many of them in mind I am simply going to mention two—one of them for the first time having an opportunity for showing his capabilities and the other one entirely new to the classic precincts of our great and ever growing world's fair city, vide the last school census report, which makes a claim of upward of 1,400,000 inhabitants. Mr. Fred. W. Chickering, though a resident now of some little space of time, has for the first time been able to show what sterling stuff he is made of since he was placed in charge of the retail department of the Manufacturers Piano Company, and when I say that for the first time in the history of the house they feel that they have a competent man, who is making an excellent record, it is simply a reflection of the opinions of the officers of the company.

The other salesman I have in mind is Mr. George W. Newton, for a long time the favorite representative of the Chase Brothers Muskegon retail warerooms. One of the quietest gentlemen in the business, he has proved by the quality of the work done by him in his former position worthy of the fine position he now occupies in the warerooms of the Chickering-Chase Brothers Company, and I predict for him a wonderful success, though I do not think Mr. Newton could have struck this city at a more inopportune time than the present.

Mr. Melville Clark is expected home from his prolonged European stop to-day or to-morrow.

Mr. Hampden L. Story, who has been in and about this locality for quite a time, will take another Northern trip next week in company with Mr. E. H. Story. Mr. Story, the elder, says he has for once fished to a complete repletion.

Messrs. Starck & Strack have got their first piano so far under way that it is easy to see that it will be a success; the scale is even and without any noticeable overtones. When finished I shall have more to say about it; so far, all I care to say is that it promises to be an excellent instrument and an honor to the makers.

The factory of the Steger & Co. incorporation is now in complete running order, the machinery all in and the engine running, the workmen at work and the first lot of about 50 pianos expected to be ready for the wareroom in about a month's time. Both sizes of uprights in every variety of wood are coming through, and the factory is becoming so systematized that after this first lot they will be able to turn out from six to seven instruments per week and gradually increase the number as their necessities require.

The company mean to produce a good piano and have something that they can be proud of, satisfy fully their customers and so make for themselves friends and customers for a good business future. Mr. Steger is still a very young man, and his partners, Mr. Harcourt and Mr. Rapp, still younger, though very successful salesmen,

and they aim to establish a business of much larger proportions than their present very successful one.

Newman Brothers report an extra large business and their European shipments greatly increasing.

Mr. John A. Newman, who has been in Southern California for the past five months, is expected home on Monday greatly restored in health.

The following is a letter from a reverend gentleman one of our most prominent houses, and only shows how easily presumably the most considerate of men can become thoroughly inconsiderate in their business dealings. The piano in question had a muffler attachment, and the facts were that this attachment had been placed in position to fulfill its functions, and through ignorance was permitted to remain so.

—ILL., July 1, 1892.

DEAR SIR:—The piano arrived yesterday and was unboxed. I certainly must have bought the instrument while temporarily demented. I did not like it over well in Chicago, but it is simply maddening in — to hear it, or rather not to hear it. It has no sound at all louder than a music box, the high treble notes having no vibrations at all. Presumably it ought to be tuned. I want an instrument that you could hear, and one in which there would be considerable difference between the piano and forte pedals, and with some resonance and reverberations to it. You may say I heard it. True, I heard you play on it. But I never thought such a damnably poor instrument would be made such as the one I have here.

Unless it can be cured by tuning I will not keep it under any consideration. I would prefer to lose the \$35 paid on it.

I bought the piano not as a sharper but as an honest man, thinking I was dealing with honorable men. I suppose my veridancy was supposed and has been taken advantage of. I bought the instrument to surprise relatives from Chicago visiting me.

They inform me that their piano, a —, which I have heard and which I know to be a good one, was bought from the "Company" for \$30 (new). Hence it cannot be the difference in price between good pianos and mine that makes mine so poor.

I wish that I had never bought the instrument at all, but you seemed desirous of giving me something good and I trusted you implicitly.

I hope that you may advise me what is to be done in the matter, as I want a piano and don't want this one. I am, yours, &c.,

[Signed]

That's a lovely letter from a reverend gentleman and his veridancy doesn't have to be supposed after reading it. The piano which he thinks so good is the cheapest one the house spoken of keeps.

HOW MANY ARE THERE?

HERE'S a sample of notices that constantly crop up among our exchanges—this from the Detroit "News":

Joseph Dacey some time ago bought a piano, under contract, from the music house of C. J. Whitney & Co. Dacey moved away and took the piano with him, stopping payment on the same. When his case was called at the police court he failed to respond, and his re-arrest was ordered.

How many pianos are lost during the year in a similar manner? There must be a very considerable number, to judge from the newspaper court reports. And how carefully are instalment customers examined before the conclusion of a bargain and how consistently are they subsequently watched?

Does your collector ever or always see the instrument on his monthly rounds or do you depend upon your tuner to report that the piano or organ is in hand? There is one firm in this city doing a heavy instalment business that has in its employ two detectives, a woman and a man, who follow up all cases where there is doubt as to the responsibility of the purchaser. And they are kept busy, too. The question often asked how many are there is naturally followed by the query whether it is safe, sensible and business like to deal with customers whose pedigree you have not thoroughly investigated? It is not.

—Geo. W. Lyon, of Lyon, Potter & Co., Chicago, is in the city.

"CROWN" PIANOS AND ORGANS.

MADE BY AND SOLD TO THE TRADE ONLY BY

GEORGE P. BENT, CHICAGO, ILL., U. S. A.

323 to 333 South Canal Street.

Dealers Wanted in Unoccupied Territory.

CATALOGUES FREE.

A Final Decision.

ACTION FOR DECEIT—FRAUDULENT REPRESENTATION AS TO VALUE OF ARTICLE PURCHASED—MEASURE OF DAMAGE—COURT OF COMMON PLEAS GENERAL TERM, JUNE, 1892

PRESENT: Hon. Henry Bischoff, Jr., P. J.; Roger A. Pryor and Leonard A. Giegerich, JJ.
Minnie Paul Powell, respondent, v. Victor S. Flechter, appellant.

Plaintiff, who was ignorant of violins and their value, purchased one from defendant, a dealer and expert, he making false and fraudulent representations that it was of a particular make and worth a specified sum. Held, that an action for damages for deceit would lie, although plaintiff attached no importance as to the make of the instrument and the statement as to value, while one may not have been the sole inducement to the purchase.

Action for deceit and appeal from judgment and order denying motion for a new trial.

The facts sufficiently appear in the opinion.

Benno Loewy for appellant; E. P. Johnson for respondent.

Pryor, J.—After all the elaborate discussion expended on this appeal the questions involved are extremely simple and of easy solution.

The complaint alleges that, on the sale of a violin to the plaintiff, the defendant represented to her that it "was made by one Gaspard di Duifoprugcar, and was worth the sum of at least \$1,000;" that the representation was false to the knowledge of the defendant and was made with the intent of deceiving the plaintiff; that it did deceive her, to her damage. In support of the cause of action so stated the plaintiff produced sufficient proof, and, upon conflicting evidence, the jury gave her a verdict.

In response to appellant's contention that the verdict is against the weight of evidence it suffices to say that, at all events, no such preponderance in his favor appears as authorizes the court to interfere with the decision of the jury. It is impossible to infer that there has been a miscarriage of justice.

But the judgment is impeached for error of law. In the first place appellant insists that actionable fraud is not predicable merely of an opinion as to value. This, undoubtedly, is the rule in its absolute expression, subject, however, to modifications by qualifying circumstances. If a vendor, himself acquainted with the value of a commodity, and conscious that the vendee reposes confidence in his opinion as that of an expert, and aware that the vendee is incompetent to estimate the value of the article, willfully exaggerates the value with the intent and effect of defrauding the vendee to his damage; if, upon this predicament of fact an action for deceit may not be maintained, then is our law of a lower morality and less perfect efficacy than we had fondly imagined it to be. But, happily, the law of New York, at least, is obnoxious to no such reproach (*Chrysler v. Canady*, 90 N. Y. 272, 379). An intentionally false statement as to value is actionable, where "one in purchasing goods, the value of which can only be known to experts, relies upon the vendor, who is a dealer in such goods, to give him accurate information concerning them" (*Cooley on Torts*, 484). And, although an expression of opinion as to the value be not actionable, it is otherwise of representations as to the facts on which the valuation is based (*Schwenk v. Naylor*, 102 N. Y. 683; *Miller v. Barber*, 66 N. Y. 558-567; *Gillis v. Andrews*, 56 N. Y. 83, 86; *Hickey v. Morrell*, 102 N. Y. 454; *Manning v. Albee*, 11 Allen, Mass. 520; *State v. Hebner*, 84 N. C. 751; *State v. Tomlin*, N. J. 13; *Bradley v. Luce*, 90 Ill. 234; *McAleen v. Horsey*, 35 Md. 439).

Here the facts of the case bring it clearly and exactly within the operation of the rule as thus qualified. The plaintiff vendee was a woman, utterly ignorant of violins and their value; the defendant vendor was, to her knowledge, a dealer and expert in violins, and so familiar with their value. He assured her that the violin for which she was negotiating was worth \$1,000; he represented that it was the make of Gaspard di Duifoprugcar, celebrated in the sixteenth century for his skill in the construction of such instruments, and that violins of his make were very rare. These assurances and representations were false and fraudulent. She bought in reliance upon them, and in consequence sustained the damage for which she recovered. It is impossible to doubt that the plaintiff completely established a cause of action.

But it is said that the plaintiff attached no importance to the representation that the violin was the make of that particular artist, and such seems to be the fact. Nevertheless, she purchased in reliance on the representation as to the value of the instrument; and it is enough that the actionable statement was one, though not the sole, inducement to her contract. (*Kloy v. Healey*, 127 N. Y. 555; *Hubbard v. Briggs*, 31 N. Y. 518.)

Again, appellant alleges error of law in the measure of damage propounded to the jury. The court charged the measure of damages to be the difference between the price paid and the actual value of the violin; whereas, the true rule of damages in actions for deceit is the difference be-

tween the real and the represented value. But, obviously, the error was in favor of the defendant, for the representative value may have been greater than the price paid. Still, the defendant argues that the error was material and hurtful, because no evidence was given of the represented value, i. e., what the violin would have been worth if the make of the particular artist, and, that being the case, no damage beyond nominal was shown. To this contention a twofold answer is apparent: First, that the represented value was \$1,000; and secondly, on the hypothesis that no proof was adduced of the value of a Duifoprugcar violin, that the defendant affirmed it to be worth \$1,000; and, again, that the price paid (\$500) was evidence of its value if it were the violin represented. (*Miller v. Barber*, 68 N. Y. 559, 568; *Hoffman v. Conner*, 76 N. Y. 121, 124.)

The error, not being of prejudice to the appellant, represents no ground for reversal.

Finally the appellant argues that the case was submitted to the jury so as to authorize a recovery for other frauds than those alleged. But the record contradicts the contention and exhibits that the court, in response to a request from the counsel, distinctly instructed the jury that the plaintiff could only claim for the representations laid in the complaint.

We have examined in detail the almost countless exceptions in the case, but we observe none affecting the validity of the judgment.

Judgment affirmed with costs.

Bischoff, P. J., and Giegerich, J., concur.

[In view of the many frauds which the business in old violins is susceptible of, this important legal decision must be placed on record. It may be necessary in time to come to quote it again.]

Who Is J. D. Armstrong?

The Salamanca Piano Club—Rules and Regulations.

1. A club shall consist of 250 members. Each member shall pay \$5 down when joining, and then continue to pay \$1 on Monday of each week until the full price of the piano or organ is paid.
2. Every week one piano or organ will go to some member of the club. The members shall determine at the regular meeting on Monday what member shall have the piano or organ, the said member shall select from stock or club prospectus the instrument.
3. Members get their piano or organ at the regular cash prices and they have choice of makes if obtainable under special arrangement.
4. A member having regularly paid his \$1 a week for 25 weeks and not received his piano or organ he can when there is money enough accumulated in the club to buy a piano or organ, select and receive any piano or organ mentioned in the club prospectus at the stated cash price by thereafter agreeing to pay \$8 per week instead of \$1.
5. If a member is not present when chosen to receive the piano or organ he will be notified at once. Every instrument is fully warranted. A stool and instruction book will go with every piano or organ. Every instrument will be delivered in your house if in Cattaraugus County; if out of the county will be delivered on board of cars.
6. Every member of this club will get sheet music and music books at one-third off.
7. Every member receives a receipt book, in which all payments made must be credited.
8. Members becoming entitled to receive their pianos, but having no immediate use for them, have the privilege of selling their right to any other member who may want their piano at once.
9. Members, when receiving their pianos, will be required to sign a lease, setting forth the condition of the transaction, of which they receive a copy and form of which shall be exhibited to members at time of joining club.
10. Members can pay in larger than weekly sums, if they desire, which must then be paid in advance. All payments are to be paid to the manager at his office, or to his assistants, who must show a certificate of authority. Money can also be sent by post office money order or express order.
11. Members having old pianos or organs can exchange when getting their new instruments.
12. Members in arrears for payments will lose all rights and privileges until they have paid up all arrears with 10 cents a week fine for every week's payment overdue, and the rights of reinstatement after one year's default will be optional with the manager.
13. When a member defaults payment for one year and is still unable to pay he can sell his claim to anyone who will pay up his arrears and continue his membership. Should he, however, not be able to dispose of his claim in this way the manager will repay him 50 per cent. of whatever amount he has paid in, less the fines that have accumulated up to the time, provided the member has not yet received his piano. No money refunded if piano has been delivered him; no money paid unless money has accumulated in the club.
14. The members are requested to meet every Monday at 9 o'clock at the manager's office for the purpose of selecting member who shall receive instrument.
15. The club books are always open to the inspection of members. The members are secured by bonds. For further particulars send for a club price list. Agents wanted in every city or town in New York. Address all communications to J. D. ARMSTRONG, Manager, (Copyrighted, 1892.) Salamanca, N. Y.

Although the word copyrighted appears at the end of the circular above reprinted the contract does not differ from that offered in conjunction with similar schemes for many years. An inquiry regarding Mr. Armstrong and his Salamanca Piano Club has come to us, accompanied by these rules and regulations, and we cannot make direct reply since we have not the pleasure of Mr. Armstrong's acquaintance and know nothing whatever of his antecedents or responsibility.

We must, therefore, answer that in general these piano clubs are not worthy of the patronage of people who wish musical instruments and who seek to obtain a bargain and a long time of payments. In the first place it has been

demonstrated time and again that such a lottery plan is not feasible and that it cannot be conducted with profit to any but the managers. Secondly, no reputable piano manufacturer will have his name associated with such a scheme and the managers have, therefore, to fall back on cheap stencil pianos that cost about \$100 each, that is provided that they ever actually deliver any instrument at all.

Mr. Armstrong states in his circular that "members are secured by bonds," but it would be wise, on general business principles if the members would have more than Mr. Armstrong's statement to this effect. These piano clubs have heretofore been used by people like Swick, Beatty, Swoger and men of like ilk to unload their trash upon the gullible public and they have also been organized with much blare of trumpets and cleverly constructed circulars, certificates, rules and regulations, &c., only that all the advance money might be collected to enable the managers to conveniently glide away leaving but an empty office and some deluded "members" behind.

We do not know Mr. Armstrong—we should like to hear all about him. He may be honest, but his scheme is not a good one for others to participate in. Persons who want a piano or an organ should purchase of an established local dealer and not attempt to gain an advantage, which on the face of it shows that someone must be the loser.

In THE MUSICAL COURIER of December 16, 1891, will be found particulars of the Sylvester Piano Company, of Philadelphia, a concern doing business on the plan of the Salamanca Piano Club, which this paper exposed and drove from town. With the article are two pictures of the chief swindlers in that enterprise, P. H. Leary and Joseph S. Mahers, alias Sylvester. We should like a photograph of Mr. J. D. Armstrong to compare with them for his own safety.

Once More—Not a Stencil,

WINSTON, N. C., June 26, 1892.

Ludden & Bates:

GENTLEMEN—Your favor of the 25th received and noted. In reply will say that we think that we can explain the matter satisfactorily and prove that we did all we could to correct the mistake as soon as we knew it had been made. The organ referred to was not in the city, and we were told by the party who had seen it that it had only your name on it, so we wrote the letter to THE MUSICAL COURIER and asked who made it, &c. We had no idea that they would publish our letter, because we had asked them twice before regarding stencils and had received a letter from them answering our questions, and they did not publish our letters in either case. Some four or five days after we had written our letter to them one of our salesmen went to the place and saw the organ and told us that it was a Mason & Hamlin; we at once wrote to THE MUSICAL COURIER and told them of our mistake and mentioned the fact that we did not wish to have you placed in a false position, therefore we hastened to notify them by the next mail after we learned that it was a mistake. If they had only received that letter before their paper came out it would have been all right.

We were very much surprised when we received last week's MUSICAL COURIER to find our letter in it. We then wrote them again by the next mail and asked them to publish our second letter in the next issue, in which we admitted the error. So you see we did not wait until we received your letter, but as soon as we found out the mistake we did all we could to rectify it. We are very sorry that it happened, and we can assure you that we did not wish to injure you in any way, and you can find by THE MUSICAL COURIER that we were prompt in trying to make the correction. Hoping that this explanation and our letter published in THE MUSICAL COURIER will be satisfactory,

We are, yours truly, STANDARD MUSIC COMPANY.

SAVANNAH, Ga., July 23, 1892.

Editors Musical Courier:

In your issue of June 22 there was prominently displayed a communication from a dealer styling himself the "Standard Music Company," stating in substance that we were stenciling organs. Without the slightest investigation you added to this statement certain editorial comments of an injurious nature.

The statement on which you based your comments was the silly mistake of an inexperienced and too hasty competitor, the instrument you so rapidly condemned being a Mason & Hamlin, with the name burned into it and prominently exhibited. In your issue of July 20 we find, after careful search, a brief explanation printed in six lines of your smallest type.

We hand you a copy of a letter signed "Standard Music Company," claiming to have advised you twice promptly of the injustice done us.

We beg to inquire why your tardy explanation was not given at least equal prominence with your attack.

Is it your intention that the falsehood complained of should only be half contradicted? Of course, it is not your object to manufacture ammunition for the use of unscrupulous competitors. We therefore assume that you will

publish this letter, together with the copy inclosed, and such explanations as are due to us and ourselves.

Yours truly,

LUDDEN & BATES SOUTHERN MUSIC HOUSE.

This should be satisfactory all around. If firms are not in the stencil business THE MUSICAL COURIER is only too glad to testify to that fact. Good for Ludden & Bates, and good for the Standard Music Company.

—The new pipe organ just placed in the Erie Pro-Cathedral was made by Master Charles Lejeal, the 18 year old son of J. J. Lejeal, the Erie piano and organ dealer.

Piano Export! South America!!

ENERGETIC, trustworthy business man, well acquainted with the Central and South American piano markets, their requirements and taste, speaking and writing their languages (Spanish, French, Italian, English, German), of long years' resident of the United States, wishes to represent an enterprising piano firm as general export agent (knowing also the European and other markets), first at Columbian Fair, later on as traveler, &c. Moderate views, fine reference. For particulars apply to MUSICAL COURIER Company, New York.

Rare Chance.

LIVE, intelligent, middle aged business man with long experience in the piano and kindred trades of America (12 years) and Europe (nine years) seeks permanent connection with a good house in any part of the Union in any appropriate capacity. Educated, fine linguist, good writer and talker, hard worker of strictly business habits, easily posted, equally familiar with office, road and factory duties. Can reach foreign markets. Can take an interest. Will start low if good prospects ahead. Best reference. For particulars apply to THE MUSICAL COURIER, New York.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.



STECK

Without a Rival for Tone, Touch and Durability.

THE INDEPENDENT IRON FRAME

Makes the Steck the Only Piano that Improves with Use.

PIANO.

GEO. STECK & CO., Manufacturers.

WAREHOUSES:

STECK HALL, 11 E. Fourteenth Street, New York.

SUMMIT MFG. CO.,

MANUFACTURERS OF

PIANO COVERS

In Plush, Felt, Fleece, Gossamer and Rubber.

PIANO STOOLS.

SILK AND PLUSH SCARFS.

Lambrequins, Curtains, Portieres.

13 EAST 17th STREET,

Ret. Broadway and Fifth Ave., NEW YORK.

HUGO KRAEMER, Proprietor.



AUGUST POLLMANN,

Importer and Manufacturer of Musical Instruments Of Every Kind.

Brass Band Instruments, String Band Instruments, Accordions, Harmonicas, Strings, &c. The Celebrated Pollmann Banjos, Guitars, Mandolins and Violins. The elegant new patented Mandolin Banjo, as per cut. The most beautiful finish, sweetest tone and easiest string instrument to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just west of Broadway, New York City.



The Prescott

HIGH GRADE.

UPRIGHT PIANOS

NEW SCALE.



Excel in Tone, Touch, Design, Workmanship and Durability.

FOR CATALOGUES AND TERRITORY ADDRESS

THE PRESCOTT PIANO CO.,

ESTABLISHED 1896.

CONCORD, N. H.

Renowned all over the World.



FRATI & CO.,

MANUFACTURERS OF

Pneumatic Pianos,

SELF PLAYING

ORCHESTRION ORGANS,

CONCERTINOS,

For Shows, Dancing Halls, &c. (played by crank).

SALOON ORGANS

AND ALL KINDS OF

HARREL ORGANS.

Catalogue on Application.

AGENTS WANTED.

No. 173 Schönhauser Allee,

BERLIN, GERMANY.

ORGAN PIPES.

Wood and Metal. . . . Flue and Reed. . . . Voiced or Unvoiced. Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE, Established 1847, READING, MASS

KNABE

Grand, Square and Upright PIANOFORTES.

These Instruments have been before the public for nearly fifty years, and upon their excellence alone have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone, Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

WM. KNABE & CO.

WAREHOUSES:

148 Fifth Ave., near 20th St., NEW YORK.

817 Market Space, Washington, D. C.

22 & 24 East Baltimore St., Baltimore.



G. O'Connor

Manufacturer and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF STYLES.

Orders from dealers promptly attended to.

FACTORY:

810 & 812 West 35th St.,

Ret. 10th and 11th Aves., NEW YORK.

The Trade.

—Mr. Tonk has registered a design for piano stools, No. 21,698.

—W. H. Bush, the Chicago piano manufacturer, has been in town.

—Dallas Hollinger is the name of a new music dealer at Auburn, Ind.

—W. Barry Owen and Henry A. Spicer, of the McPhail Piano Company, of Boston, were in town last week.

—R. S. Howard, of the New England Piano Company, who has been East, is due in Chicago this week.

—C. J. Woolley, of Toledo, was in town last week. His firm sold seven grand pianos in June, besides uprights and squares.

—Herschel Fenton's circular No. 13, giving prices on banjos, guitars, mandolins, piccolo banjos, banjorines and banjorettes is out. It can be had by writing to 61 Nassau street, New York.

—H. P. Nelson, the manager of the Rockford Piano Company, was in court on July 16, charged with selling mortgaged property. The case was postponed until the 30th, and Nelson was sent to jail.

—Mr. Alex. Williams, of the Astoria Veneer Mills, returned from a trip South and West, meeting with great success, and has just started East on an extended business tour among the piano manufacturers.

—Mrs. F. Malaspina, wife of the foreman of Jacob Doll's factory, gave birth to triplets on the 23d inst. The trio is composed exclusively of boys, and it is hoped that next time there will be a couple of girls added.

—The "Capital," of Des Moines, Ia., notes the fact that an amendment has been filed with the Secretary of State changing the name of the Rice-Hinze Company to the Rice-Macy Company and increasing the capital stock to \$100,000.

—Wm. Rohlfing, of Milwaukee, spent last week in New York engaging his time in selecting a stock of Steinway and Hazelton pianos. The Emerson pianos are selling in large quantities at Rohlfing's establishment. The business of Wm. Rohlfing & Sons is in superb condition.

—R. H. Mayland, the well-known music dealer, left his office at No. 351 Adams street, Brooklyn, for a few minutes one day recently. During his absence a sneak thief stole his vest, in the pocket of which were his watch, fountain pen and some valuable memoranda.—"Citizen."

—If you are musically inclined and own either an old piano or organ send your address to Woolard's music store, Amesbury, Mass., and receive free by mail a copy of the new musical monthly, the "Gem," containing eight pieces of new copyrighted music and an advertisement.—"News."

—Arthur R. Shields, of the firm of Snyder Brothers & Shields, organ and piano dealers, of Galesburg, Ill., has departed, and it is claimed has converted the firm's paper to the amount of from \$100 to \$1,000 into cash. His whereabouts are unknown. Steps have been taken to make the firm secure by attaching his property.

—John Labagh, the senior member of the once well-known New York organ building firm of Labagh & Kemp, died at Hackensack, N. J., on July 13 from old age. He was 89 years old and was an uncle of Postmaster William Labagh, of Hackensack. Among the big organs made by Mr. Labagh's firm was the one in Temple Emanu-El, New York city.

—MUSIC RACK AND STAND.—Henry W. Potter, Wellington, New Zealand. This is a folding rack with telescopic stand, the invention providing an article which, when not in use as a stand, may be made to assume the shape of and be employed as a walking cane, means being also provided whereby the rack may be quickly and conveniently spread for use and ad-

justed to the desired height. The device is simple, durable and light, and can be readily manipulated.—"Scientific American."

—In the Westboro, Mass., "Chronotype" the following notice appears: "We desire through the columns of your paper to inform the people of Westboro and vicinity that we are located in the piano factory on Spring street and are prepared to do all kinds of piano and organ tuning and repairing at short notice. We also wish to extend our thanks to the people of Westboro for their generous patronage in the past and kindly solicit their trade in the future.—BIRCH & DUBBIE."

—"Master Howard J. Trevett, of Champaign, is the possessor of a valuable violin, which bears the date 'Prague, 1755.' It was presented by Mrs. W. M. Smyser, of Washington, D. C., in whose family the instrument had been for over 100 years.—Exchange. Who knows that this violin is genuine and is almost 140 years old? There are so many fake violins on the market that we should like some proof of the identity of this one, since if it be genuine its value is considerable."

—"The Sunday 'Call,' of Newark, has finally gotten around to this item, which has been floating for some two years: 'Piano manufacturers are using aluminum for sounding boards in their instruments, as an experiment. If successful, the weight of pianos will be greatly reduced.' Perhaps as long ago as 18 months THE MUSICAL COURIER explained the experiments that had been made with aluminum for sounding boards and frames in pianos, and how its use was declared impracticable. There is no piano manufacturer now using the metal for sounding boards or other purposes."

—"The M. E. Church of Fishkill has recently obtained a new organ of two manuals and 24 stops from Geo. Jardine & Son. The same firm has opened a beautiful organ in the Presbyterian Church of Katonah, N. Y. Mr. Edw. D. Jardine is now erecting an organ at Saranac Lake, and Mr. Chas. S. Jardine is about to erect an organ in Kingston, Pa., and a second one in Owensboro, Ky. They have also two large three manual organs finishing one for the First Baptist Church now building for this city and the other for the Madison Avenue Baptist Church, of which Mr. Homer N. Bartlett is the organist. Both organs will be equipped with pneumatic action, piston combination knobs, double swells and will be blown by electric motors. Messrs. Jardine are also building an unusually large bellows to be driven by an electric motor for the immense organ in St. Francis Xavier's Church of this city, and as this firm is so busy they have to postpone their vacation until next January."

—"John Magez, of 876 West Baltimore street, is the happy owner of a solitary diamond scarf pin that came into his possession last week in an unexpected manner. Mr. Magez deals in musical instruments, and about four years ago added to his business that of manufacturing and selling ice cream. For this purpose he buys large quantities of ice, which are furnished to him by the Cochran-Oler Ice Company."

One day last week the ice company's wagon delivered to him a 100 pound block of ice, and in cracking the block Mr. Magez noticed a metallic substance which, upon investigation, proved to be a diamond scarf pin worth from \$40 to \$50.

Mr. Magez originally came from Ohio, but has resided in Baltimore for the last 35 years. He has on a number of other occasions found money and articles of value and considers himself to be a very lucky man in general.

In speaking about Mr. Magez's find yesterday, Mr. Wesley M. Oler, of the Cochran-Oler Ice Company, said that the block of ice in which the pin was found came from Rockport, Me., where the company obtains a large part of its ice, and that the pin must have fallen upon the ice and worked

its way into it. He did not think that it could have fallen into the water and been frozen into the ice, because it would have fallen to the bottom.—Baltimore "Herald."

—PIANO.—Anders Holmstrom, New York city. This improvement permits of shifting the keyboard and at the same time making proper connection between the fixed actions and the shifted keys. Combined with a keyboard having straight keys is a damper lever arranged out of alignment with the corresponding key, a bar pivoted to the lever permitting it to swing sidewise to bring the free end of the bar over the end of the corresponding key, means being provided for fastening the bar in place on the lever after it is adjusted relative to the keyboard.—"Scientific American."

—Mr. S. Marks, traveling for Lyon & Healy in Illinois, who has been here to attend the funeral of his father, Myer Marks, has returned to Chicago.

WANTED—An experienced piano salesman for warerooms. Address, K. K. K., care of THE MUSICAL COURIER.

WANTED—To buy a music store—pianos, organs and small musical goods—in good, live town; not over \$5,000; will pay cash and some other property for the store. Address "E. B. D.," 38 Summer street, Pittsfield, Mass.

WANTED—A Western dealer wishes to purchase for cash 25 or 30 good second-hand upright pianos; must be under \$100 and modern. State age, price, make, size, kind of case and condition. Address "Western," care of THE MUSICAL COURIER.

WANTED—A first-class piano road salesman with a record and with references to back it up; to travel for a New York piano manufacturing firm. Address F. R. C., care of THE MUSICAL COURIER.

WANTED—A thoroughly competent foreman for a piano factory located 100 miles from New York. Address, stating full particulars regarding experience and wages expected. Address "Factory," P. O. Box 1736, New York.

WANTED—A young business man who can put \$5,000 into a paying music business in a live Western city of 50,000 population. Object, to secure competent help and double capacity. "K." MUSICAL COURIER, 206 Wabash avenue, Chicago, Ill.

WANTED—We want four experienced and first-class traveling piano salesmen. We will pay salaries according to merits and give permanent positions to good men. Send us references and state salary expected. Thos. Goggan & Brother, Galveston, Tex.

WANTED—A successful piano salesman of ten years' experience on the road in Western States desires a position with a piano manufactory as traveling salesman; first-class references. Address "Salesman M. P.," care of this paper.

WANTED—A traveling piano salesman by a New York manufacturer of high grade instruments. One who is well and favorably known, especially so in the States of New York, Pennsylvania and Ohio, and who can command a fair amount of business. In writing give references, and state experience and salary desired. Address, XYZ, care of Station C. Post Office, New York.

WANTED—Capable, intelligent, experienced correspondent wanted by a large piano and organ house in the Northwest. Answer M. P., care of this paper.

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BUT ONE GRADE AND THAT THE HIGHEST.

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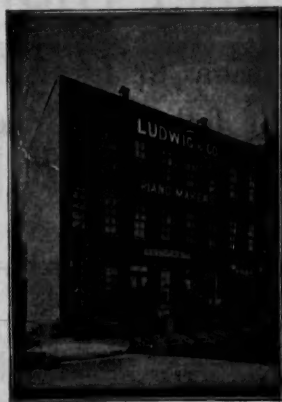


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Some More New Factories.

IT is calculated that at least two months' time will yet be required to put the new factory of the Boston Piano Company, at Wooster, Ohio, in running order. On the 13th inst. 23 carloads of finished and unfinished materials, machinery, tools, &c., had been received, among which were 85 finished pianos, which are ready for the market. Mr. H. B. Odenkirk, who is the moving spirit in the new enterprise, is actively at work in conjunction with some of the department foremen, and the citizens of the town are enthusiastic over the acquisition of so valuable a factory plant. The capital stock of the concern is \$50,000.

The Dover, N. H., "Evening Star" says that some citizens of Newmarket, N. H., have been corresponding with a Massachusetts piano manufacturing firm, with a hope of inducing it to locate in Newmarket.

From the Washington, D. C., "Star":

G. V. Leaston, a piano manufacturer, of Westborough, Mass., has written to the board of trade of this city inquiring: "Do you know of a suitable location for a piano plant in the suburbs of Washington where the land owners would give a helping hand? Would not locate south of the Potomac under any circumstances. Would employ about 35 men, doing a business of \$50,000 per year, under certain circumstances. I shall be in Washington soon and should like a reply to this before leaving this place."

The committee on new industries of the Merchants' Association of Amesbury, Mass., report an answer to the advertisement in the Boston papers of floor room and power to let, from a piano manufacturer, who wished to go there. The president of the company had been there and met the directors of the association, and the prospect was good for locating there. He wanted to increase his business by adding capital, but was favorable to coming anyway; has a piano second to none; is a man of 30 years' experience in business; would employ 30 men at first, 10 of whom, skilled workmen, he should bring with him. The extent to which the business might be enlarged was only limited by the amount of available capital.

There is some talk of a piano factory to be located at Clarksburg, W. Va., says the Cincinnati "Post."

At no time in the history of the piano and organ business in this country has there been so great a

number of new factories in course of construction and in prospect. Aside from the movement in Chicago and its suburbs, a movement which in the last few years has assumed colossal proportions, there have been recorded in these columns within the last three months almost a score of projected plants in towns North, East, South and West. It is difficult to predict the result of these ventures, individually considered, though it is not anticipated that any one or all of them will have an appreciable effect upon the great manufacturing centres, excepting institutions of the magnitude of the new Blasius & Sons enterprise, referred to elsewhere.

Despite this spasmodic influx of young and hopeful concerns, the general tendency of the piano business is to concentrate in these larger cities of the East, where they are in easy touch with supplies, have shipping facilities, and can issue their product bearing the name of some great city as its birthplace, an advantage which is daily proved to have an unquestionable weight with the average customer. It will be difficult for some of these most recently inaugurated houses to meet the strong competition of the larger and older firms, but the growth of the music business, however, and the facilities that are now afforded small makers in the completed component parts of pianos and organs may give them all a chance for success if they will work hard and advertise properly.

No Stencils.

DENVER, Col., June 28, 1902.

Editors Musical Courier:

HAVING read several of your articles in recent numbers of THE MUSICAL COURIER about stencil pianos, and approving of your criticism, I wish to know about the following pianos: Morris, Webster, Lawrence.

Your early reply will greatly oblige

Yours very respectfully, A. D. BREOW.

920 Seventeenth street.

Morris makes his pianos; the Webster Piano Company makes its pianos, and so does Lawrence. They are all makers and the pianos are straight goods.

—G. Fred. Krantz, chief salesman at Wm. Knabe & Co.'s Baltimore, with wife and daughter, is spending his vacation in Atlantic City.

Mr. Mills Contributes.

New York, July 18, 1902.

Editors Musical Courier:

REFERRING to an article recently published in your esteemed paper, in which I am quoted as recommending the piano action of a certain concern manufacturing in New York city, I desire to state that when I gave a testimonial to Messrs. James & Holmstrom, of this city, for their transposing keyboard, I intended it for that only, and not for the plate, action or any other part of their instruments.

Your correction will greatly oblige,

Yours respectfully,

S. B. MILLS.

The Atlanta Piano Company.

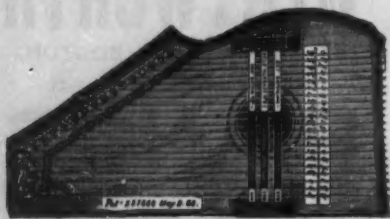
THE attention of the trade has been called to the advertisement of the Atlanta Piano Company's receiver in another column. Apropos of the unfortunate condition of that once promising plant the Atlanta "Constitution" says:

The status of the piano works is an object lesson to Atlanta. Here is a fine plant representing a bona fide investment of \$80,000, with a substantial building suited to the purpose and ample machinery to do the business. The factory has been running about five years and the demand for its pianos was greater than the supply. The sales were profitable and there was nothing in the way of success but a little capital. Mr. D. M. Bain, the receiver, says that with \$10,000 of running capital the concern would have weathered the storm. About all the money invested was locked up in the plant and there was no capital to do business on. The company was hampered with obligations and under the stress of a hard year it went to the wall.

There is plenty of capital in Atlanta to take up such things as this and put them through. If the factory lies idle the income of a number of people is stopped and they will probably go away.

Why does not some local dealer follow the general trend of the business and form a company to take advantage of this already established factory and make his own pianos? Southern people become every day more prone to purchase Southern made goods, and there is no reason why a good and salable piano should not be made in Atlanta. There are several firms in Georgia and south of that State who are qualified to swing the enterprise with the co-operation of the citizens of Atlanta, and there should be money in it. Think it over carefully.

—Messrs. Hale & Conaway, of Athens, Ga., are moving their stock from the Y. M. C. A. Building to a new store opposite the post office, where they will have increased facilities for handling their growing trade. We should be glad to hear of what progress Mr. Hale is making with his proposed reed organ factory, of which mention was made in these columns some weeks ago.



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No. 1	AUTOHARP,	3	BARS,	21	STRINGS,	PRODUCING	3	CHORDS,	-	-	EACH	\$2.10
No. 2	"	4	"	23	"	"	4	"	-	-	"	2.55
No. 2½	"	5	"	23	"	"	5	"	-	-	"	2.85
No. 3	"	4	"	AND	SHIFTERS,	28	STRINGS,	PRODUCING	9	CHORDS,	"	6.25
No. 5	"	5	"	"	"	28	"	"	13	"	"	10.60
No. 6	"	6	"	"	"	32	"	"	16	"	"	14.75

Above prices are strictly NET CASH, WITH ORDER.

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BEST WORK AND
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(Established in 1849.)

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FREE.**EMERSON PIANO CO.**Warerooms: 174 Tremont Street, Boston, Mass.
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The Albert Rosin and Patented Specialties.

E. J. ALBERT, 124 S. Ninth St., Philadelphia, Pa.

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Greatest Masters.**CLARENCE BROOKS & Co.,**

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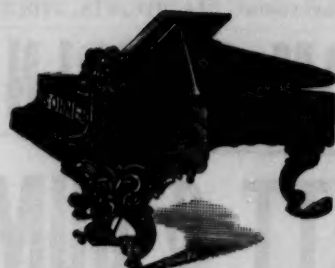
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